

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1888.

LONDON, SATURDAY, JANUARY 2, 1864.

PRICE
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UNIVERSITY COLLEGE, LONDON.—
FACULTY OF ARTS AND LAWS.—The LECTURES on the CLASSES of this ACADEMY will be RESUMED on TUESDAY the 5th of January, 1864. Such a division of the subjects is made in most Classes as enables Students to enter advantageously at this part of the Course. Prospective students and further particulars may be obtained at the Office of the College.
HENRY MALDEN, A.M., Dean of the Faculty.
CHAS. C. ATKINSON, Secretary to the Council.

December 29, 1863.
The JUNIOR SCHOOL WILL OPEN on TUESDAY the 12th of January, 1864.

CLASSES for YOUNG BEGINNERS, a Department for Pupils between 7 and 11 years of age, separate from the older boys.

EVENING LECTURES at the ROYAL SCHOOL OF MINES, Jermyn-street.—Prof. RAMSAY, F.R.S., will commence a Course of Ten Lectures 'On Stratigraphical Geology,' on TUESDAY, the 15th of January, at 8 o'clock, to be continued on each succeeding Friday and Tuesday Evening, at the same hour. Tickets for the whole Course, price 5s., may be had at the Museum of Practical Geology.
TRENHAM REEKS, Registrar.

ORGANIC CHEMISTRY.—Dr. HOFMANN, F.R.S., will commence a Course of Thirty Lectures 'On Organic Chemistry,' on MONDAY NEXT, the 4th of January, at 8 a.m., to be continued on every week-day but Saturday, at the same hour.
These Lectures will be delivered at the Laboratory of the Royal School of Mines, College of Chemistry, Oxford-street. Fee for the Course, 5s.
TRENHAM REEKS, Registrar.

LECTURES to WORKING MEN.—The Second Course of Six Lectures on Metals, by Dr. Percy, F.R.S., will be commenced on Monday, the 11th of January, at Eight o'clock. Tickets may be obtained, by working men only, on Monday, the 4th of January, from ten to four o'clock, upon payment of a fee of 6d. for the whole Course. Each applicant is requested to bring his name, address, and occupation, written on a piece of paper, for which the ticket will be exchanged. Written applications cannot be attended to.
TRENHAM REEKS, Registrar.

GEOLOGY.—KING'S COLLEGE, LONDON.

Prof. TENANT, F.G.S., assisted by the Rev. T. WILTSIRE, M.A., will give a Course of Lectures on Geology, on WEDNESDAY EVENINGS, from 8 to 9 o'clock. The first Lecture, January 20th, to be continued to Easter. A more extended Course will be given on Wednesday and Friday Mornings, from 9 to 10 o'clock, commencing January 27, and will be continued to May.
R. W. JELF, D.D., Principal.

ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE-STREET, London, W.

LECTURE ARRANGEMENTS. The hour, 3 o'clock.
Christmas Lectures, 1863-4.

BEFORE EASTER.

Prof. TYNDALL, F.R.S.—Twelve Lectures, 'On Experimental Optics,' on Tuesdays and Thursdays, Jan. 19, 21, 23, 25, Feb. 3, 5, 7, 11, 13, 15, 23, 25.

JOHN LUBBOCK, Esq., F.R.S.—Three Lectures, 'On the Antiquity of Man,' on Tuesdays, Jan. 23, 31, Feb. 4.

Prof. FRANKLAND, F.R.S.—Six Lectures, 'On the Metallic Elements,' on Saturdays, Feb. 13, 20, 27, March 5, 12, 19.

Prof. MARSHALL, F.R.S.—'On the Morphological Phenomena of Animal Life,' on Tuesdays and Thursdays, March 1, 3, 5, 10, 15, 17.

THE FRIDAY EVENING DISCOURSES before Easter will be given by Mr. W. E. Grove, Q.C., Professor Frankland, Mr. J. A. Ewing, Professor Wanklyn, Mr. Savory, Mr. Priest, Mr. Professor Stokes, the Rev. W. H. Brookfield, and Professor Tyndall.

AFTER EASTER.

Prof. HELMHOLTZ, F.R.S.—Six Lectures, 'On the Natural Law of Conservation of Energy,' on Tuesdays and Thursdays, April 5, 7, 12, 14, 19, 21.

Prof. FRANKLAND, F.R.S.—Six Lectures, 'On the Metallic Elements,' on Saturdays, April 9, 16, 23, 30, May 7, 14.

Prof. MARSHALL, F.R.S.—Six Lectures, 'On the Chemical Phenomena of Animal Life,' on Tuesdays, May 3, 10, 17, 24, 31, and June 7.

JOHN HULLAH, Esq.—Six Lectures, 'On the Third Period of Musical History, from cir. 1600 to cir. 1750,' on Thursdays, May 5, 12, 19, 26, June 2, 9.

ALEXANDER HERSCHHEL, Esq.—Four Lectures, 'On Falling Stars and Meteorites,' on Saturdays, May 21, 28, June 4, 11.

The admission to all these Courses of Lectures is Two Guineas. To a Single Course of Lectures, One Guinea or Half-a-Guinea, according to the length of the Course.

New Members can be proposed at any Monthly Meeting. When proposed they are admitted to all the Lectures, the Friday Evening Meetings, and to the Library and Reading Rooms; and their families are admitted to the Lectures at a reduced charge. Payment: First, Ten Guineas; afterwards, Five Guineas a year, or a composition of Sixty Guineas.

H. BENICE JONES, Hon. Sec.

ROYAL ACADEMY OF ARTS.—SYDNEY SMIRKE, Esq. R.A. will deliver a Course of SIX LECTURES on ARCHITECTURE, on the Evenings of Thursday, the 10th, 14th, 21st, and 28th of January, and the 4th and 11th of February.

JOHN PRESCOTT KNIGHT, R.A., Sec.

ARUNDEL SOCIETY.—A NEW CLASS of MEMBERS, called Associates, unlimited in number, has been created.

Copies of the Rules explaining the privileges of Associates, and lists of Publications for Sale, may be obtained on application to the Assistant-Secretary, personally or by letter, at 24, Old Bond-street, W.

ARUNDEL SOCIETY.—Now ready, Two New Occasional (or extra) Chromo-lithographs, viz., 'THE CONVERSION OF HERMOGENES,' after Mantegna, price 1s. 6d. to Members, 1s.; to Strangers, 2s.; and 'THE ANNUNCIATION,' after Fra Angelico, price 1s. 6d. to Members, 1s.; to Strangers, 2s. 6d. Members and the Public are invited to inspect these, and the Collection of Water-colour Drawings, at the Rooms of the Society, 24, Old Bond-street, W.

ART-EXHIBITION, HULL.

NOTICE TO ARTISTS.
The SECOND EXHIBITION OF MODERN PICTURES (OIL AND WATER) will take place in the ART-GALLERY early in FEBRUARY, 1864.

Works of Art from London, intended for the forthcoming Exhibition, should be delivered to Mr. J. GAZZ, 14, Charles-street, Middlesex Hospital; or at the Public Rooms, Kingston-square, Hull, on or before TUESDAY, 5th of JANUARY, by Artists who have received the Committee's Circular; or from other places. Artists who have received such Circulars are requested to send by the most convenient and least expensive conveyance.

Works sent by other parties must be carriage paid.
School of Art, G. H. LOVELL, Secretary.
Kingston-square, Hull.

An ART-UNION, sanctioned by H.M. Hon. Board of Trade, is connected with the above. A large amount is available for the purchase of Prizes, which will be entirely selected from this Exhibition.

SPECIAL APPEAL.—The COMMITTEE of the UNIVERSITY COLLEGE HOSPITAL make an urgent APPEAL to the PUBLIC INCREASED FUNDS. They spend annually about 7,000*l.*, and they receive, in Annual Subscriptions, less than 1,000*l.*. In spite of strenuous special efforts, there is a large annual deficit. Already the relief afforded is considerably below the capacity of the Hospital, and the Committee are most anxious that its usefulness shall not be still further impaired by want of public support. They appeal to the Benevolent for a share of the gifts which distinguish this season for several reasons:—

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2. The great comfort of the sick wards.
3. The excellence of the nursing.
4. The eminence of the medical officers.
5. The immense population which surrounds the Hospital.
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A Subscription to an hospital is not only an act of benevolence, but the payment of a debt, as the eminent skill of the Physicians and Surgeons of the Wealthy is due in very large measure, to the opportunities of thorough study which these institutions have afforded.

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ANTHROPOLOGICAL SOCIETY OF LONDON.

The FIRST ANNUAL GENERAL MEETING of this SOCIETY will take place on TUESDAY, January 3, at 8 p.m., when the President will deliver the Annual Address, and the Officers and Council will be elected for the ensuing year.

G. CARTER BLAKE,
J. FREDERIC COLLINGWOOD, } Hon. Secs.
4, St. Martin's-place, W.C., December 28, 1863.

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EDUCATION on the WEST COAST.—WESTON-SUPER-MARE COLLEGE.

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President of the Council.

The Ven. Archdeacon Browne, Rector of Weston-super-Mare, late Professor of Classical Literature in King's College, London.

The College will (D.V.) be opened for business on February 1st, 1864. Application for Prospectus and further particulars to be addressed to the Rev. R. Cooper, Head-Master.

EDUCATION in GERMANY (Protestant).

—Dr. TOEPPKE, Professor of English at the Royal Seminary at Potsdam, RECEIVES A FEW PUPILS into his Establishment. Children are under the particular care of Madame Toeppke. For Prospectus, apply, by letter, to Dr. Toeppke, at 30, Cornhill, London, E.C., or Potsdam.

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THE ATHENÆUM for GERMANY and EASTERN EUROPE.

—Mr. LUDWIG DENICKE, of Leipzig, begs to announce that he has made arrangements for a weekly supply of THE ATHENÆUM JOURNAL. The subscription will be 1*l.* thaler for three months; 3*l.* thalers for six months; and 6*l.* for twelve. Issued at Leipzig on Thursday. Orders to be sent direct to LUDWIG DENICKE, Leipzig, Germany.

* * German Advertisements for the ATHENÆUM Journal also received by LUDWIG DENICKE, as above.

NOTICE to ADVERTISERS.

ADVERTISEMENTS INSERTED in all the LONDON, COUNTRY, and COLONIAL NEWSPAPERS and PERIODICALS, by ADAMS & FRANCIS, 29, Fleet-street, E.C.

NOTICE of REMOVAL.—BROWN & GREEN

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TO PUBLISHERS.—More Space is devoted to Reviews of New Books and Magazines in the ROYAL CORN LANE GAZETTE than in any other Newspaper in the West of England. The Gazette is a first-class advertising medium.

—Address to THE EDITOR of the Gazette, Truro.

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2. Books will be provided for all readers, without distinction of sex or party.

3. A special scientific department will be established, embracing science and the liberal professions; theology, medicine, surgery, civil engineering, philology, and the mathematical and physical sciences.

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LENT TERM will begin on THURSDAY, January 14, 1864.

PROSPECTUSES may be had at the College.

JANE MARTINEAU, Hon. Sec.

THE CLAPHAM GRAMMAR SCHOOL

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Head-Master: Rev. Alfred Wrigley, M.A., M.D., F.R.S., of the College of Physicians, and Professor of Mathematics and Classics in the late Royal Military College, Addiscombe.

EDUCATION.—ST. ALBANS, HERTS.—A

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bent of Bothamsall, near Olton, Notts. Domestic Chaplain to the Duke of Newcastle, wishes to RECEIVE into his house TWO or THREE BOYS, aged from nine to twelve, to be educated for Public Schools with his own Sons, by a Resident Tutor. German and French are taught in addition to the usual branches of education. A German Governess living in the house, German is under the social and religious influences of an experienced private tutor. Nothing tends more to give effect to the advantages, and to remove the inseparable evils of public-school education. A married Clergyman, well known for years, successfully educated himself to this important branch of education, has TWO VACANCIES. Terms, 100s. inclusive. References to parents of former pupils.—Address Rev. Z. Y. X., care of Dawson & Sons, 74, Cannon-street, E.C.

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LITERATURE

On the Popular Names of British Plants: being an Explanation of the Origin and Meaning of the Names of our Indigenous and most commonly cultivated Species. By R. C. A. Prior, M.D. (Williams & Norgate.)

WHILE our houses are adorned with holly and mistletoe, we may ask, how it came to pass that amongst all European nations a sprig of green, a wreath, a bough, or a tree is indispensable in giving the finishing-touch, as it were, to any festive gathering? We may decorate a place with flags and streamers, with rich drapery and expensive gildings, call all the resources of upholstery to our aid, yet none of these means will impart such an air of festivity as the introduction of green foliage. The decking of our churches with evergreens at this season of the year gives them a character eminently in keeping with the glad tidings which Christianity has to proclaim. A few sprigs of holly, with their shining leaves and bright-coloured berries, will convert the most humble cottage into a fit place for rejoicing and merriment. The Christmas tree, with its candles and gilt apples, gingerbread and *bombons*—how many innocent faces does it not gladden, when, suddenly lighted up, it becomes the centre around which all sorts of presents, tokens of goodwill and affection, are grouped?

The holly, the mistletoe, the Yule-log, the Maypole, the bushes hung up before inns, and a good many other things, are traces of tree-worship, which flourished long before temples and churches were thought of. There is no religion which enjoyed a more extensive geographical range than that of plants and trees. At one time, it was diffused over the whole of Europe, Asia, Africa and Polynesia. Throughout Europe and some islands of Polynesia it has been supplanted by Christianity; in parts of Asia and Africa by Mohammedanism. But nowhere have its rites been entirely suppressed. Deprived of their religious character and import, many of them have survived to this day, everywhere associated with mirth, good feeling and festivity. No trace of tree-worship has been noticed amongst the natives of Australia, nor amongst those of the New World, though it had penetrated to the easternmost islands of Polynesia. The fact is most singular, as no continent boasts of such magnificent and venerable trees as America. In the virgin forests of Brazil there are trunks of such gigantic size that fifteen Indians with outstretched arms could hardly span them; trunks which, by counting the concentric rings of their wood, must have been in existence when Homer wrote his immortal poem. In Upper California and along the whole north-western coast of America, the vegetation attains enormous dimensions and age. Three hundred feet is no uncommon height for a tree, and some of the Wellingtonias over-top St. Peter's, and almost rival the height of the pinnacle of Cheops, whilst their age is such that they must have been in full growth long before the Saxon invasion of this country. Yet these peculiarities do not seem to have made any impression on the mind of the American Indian, evidently proving that size, venerable look and age of trees are not sufficient to account for their worship by the largest section of the human race. Indeed, tree-worship can scarcely have sprung from simple admiration. We have plenty of people among us with a strong leaning that way, and can pretty well judge of its range and scope. The Rev. Charles Young tells us: "From childhood, nothing in

nature has had a greater attraction for me than trees, and a giant tree, such as that of which the bark exists at the Crystal Palace, has been the height of my ambition among the sights of nature." To gratify this feeling he made purposely a voyage to the Amazons, of which he has given an interesting account in the 'Vacation Tourists,' and one might suppose that when at last he found himself amongst the vegetable giants of Brazil, feelings superior to those of gratified curiosity would come to the surface. But there was nothing of the kind; even a botanical interest does not appear to have been roused in him. Mr. Young's predilection is rather prevalent in the United States, where travellers are almost bored to death by being taken to see big trees. Mr. Russell, who went thither for a very different purpose, and during a period of great civil commotion, repeatedly mentions his being forced to visit such objects; and he tries to account for the admiration Americans have for their vegetable monsters by the fact that in the United States few things are old and venerable, and any exception to that rule is carefully noticed. We remember, in passing through Cambridge, Massachusetts, seeing a black board recording that the Mayor and Aldermen of that town had been such Vandals as to cut down an old and large tree which stood in the middle of the road, and underneath was written with chalk, "Let this be remembered at the next election!"

All festivals are of a religious kind, and tree-worship being one of the oldest religions, traces of it peep out in many modern festivals. Even when tree-worship pure and simple had merged into a more complicated system of polytheism, it was quite impossible, as Bötticher, in his excellent work on Tree-Worship, has shown, to approach the shrine of a god without bearing a branch of his sacred tree, or even offering burnt sacrifices without the particular wood supposed to be appointed by the deity for that purpose. As gods must be approached in peace, carrying a green bough was equivalent to peaceful intentions; and when, now-a-days, a South Sea Islander beckons us with a branch fresh from the tree, he is holding out what all Europe understands by "the olive branch of peace." It was not uncommon to hang up sacred branches or whole bundles of them (*struppi*) before and in the houses, especially at times of festivity, and they gradually became and have ever remained all over Europe the signs of inns and wine-shops. Wherever there was wine sold there was festivity, and people who could neither read nor write were best informed of the fact by a bush. But as places where the beverage was of superior quality became speedily known, the proverb which Shakspeare employs, "Good wine needs no bush," grew out of it. We have been told by "one of the oldest inhabitants," that in his memory there were several places in London where bushes were suspended before inns, but the custom has been discontinued. In several counties it is still flourishing, and in many towns of the Continent, even imperial Vienna, it is in full force. It has even been noticed in the Canary Islands, probably introduced by the Spaniards. In most instances these bushes are pine and juniper branches, and the Germans say when a man is drunk "he has sat under the juniper bough." At Vienna, wine-shops are always indicated by pine-branches, and attempts have been made to connect them with the pine cone of Bacchus's rod.

To the suspension of such sacred boughs the decking of our churches and houses at Christmas with evergreens owes its origin,

the Councils of the Church fulminating in vain against this custom. The conduits and standards in the streets were likewise decorated. We read that "In the year 1444 by tempest of thunder and lightning, towards the morning of Candlemass Day, at the Leadenhall, in Cornhill, a standard of tree, being set up in the midst of the pavement, fast in the ground, nailed full of holme and ivie, for disport of Christmas to people, was torne up and cast downe by the malignant Spirit (as was thought), and the stones of the pavement all about were cast in the streets, and into divers houses, so that the people were sore aghast at the great tempest." From the havoc which the falling of the "standard of tree" made, it must have been a pretty tall one, a worthy representative of the Yggdrasil, the tree of the world of northern mythology, the supposed prototype of the Christmas tree re-introduced amongst us from Germany. Yggdrasil represented the system of created things, and sometimes figured as the type of the universe. It rose ever green and glittering with dew above the hall of the triple Norns, the past, present and future; connected hell, earth and heaven; and in the unity it thus established between all that the human mind could grasp, consist the true grandeur and depth of its conception. It is sacred to Wodan, the first of gods, and on it he rides through the world. A sharp-eyed and cunning eagle sits on the top of the tree, and a squirrel runs up and down the branches, trying to make mischief between the bird and Nidhoegg, the worm of the abyss, which lies coiled at the foot. For there is a serpent connected with this, as with every other sacred tree of which we have knowledge. The Norns daily pour water over the tree, and under the shadows the gods sit to give doom. Yet Yggdrasil, evergreen though it be, cannot escape the fate of all things. In its side it is decaying; four stags are for ever biting off the top shoots, and numerous serpents diffuse venom through its roots. It will ultimately be destroyed by the fire of Sutr, but rise again in fresh splendour, and the gods will once more assemble under it. The Maypole, with its garlands and ribbons, and the Christmas tree, are thought to be the direct representatives of Yggdrasil. In the latter we have the stags, the eagle, the squirrel, and the ornaments as memorials. Yggdrasil was an ideal conception, and the ash was its earthly representative, the wood of which was held in high esteem for shipbuilding; hence the Vikings, who largely availed themselves of it, were sometimes called Ashmen. Some trace of the ancient veneration still lingers in England. In Staffordshire, the common people believe that it is very dangerous to break a bough from the ash. This feeling was even extended to a tree resembling it in foliage, the mountain ash, rowan or roan-tree, supposed to have power to remove the evil eye. The most approved charm against cantrips and spells was a branch of this tree, planted and placed over the byre, whence it could not be removed by unholy fingers.

The ash being at Christmas time destitute of leaves, evergreen trees, pines and firs were naturally substituted for it, when people, becoming more refined, paid some attention to ornamentation and arranging their in-door festivals. When the tree, or its representative, was no longer worshipped in the open air, it was impossible to offer up the customary burnt sacrifice, but a miniature bonfire, as at Midsummer or Easter, was still thought desirable, and the Yule-log was placed on the hearth. When even that substitute became obsolete, candles were used on these occasions, as they

are with us. But to light up sacred trees with candles was an ancient custom, specially alluded to in the Anglo-Saxon, "treoveordung" (*cultus arborum*). The trees were crowded with votive offerings, every one presenting to it some of the most precious things his trade or occupation produced. This, too, is indicated in our Christmas trees, and may still be seen in those parts of the world where trees are openly worshipped.

All the most ancient accounts agree that long before there were temples and churches trees and sacred groves were the spots in which religious rites were carried on; and that great rainless belt of country which stretches east and west of Arabia, intersected longitudinally by the Nile, the Red Sea and the Persian Gulf, the headquarters of monotheism, seems to have been an early, if not the earliest, stronghold of tree-worship. In these countries, where large tracts of parched-up land alternate with oases, with refreshing springs and vegetation, God seemed to manifest himself chiefly in two ways, in the sun and the date-palm. Hence the adoration of the sun and that of the date-palm went hand in hand. The palm was of incalculable value to the inhabitants of those regions, and has peculiarities of a singular description, some of them shared by man. If its head is cut off it never grows again, and the tree must die; if the leaves are removed they will no more be replaced than would human hands or feet. The fibres cover the trunk as hair does a man. Its growth is erect, and there are two sexes, without the union of which no progeny can be expected. No wonder that such a tree, the produce of which in a region of aridity supplied man with nearly all his wants, was regarded with feelings of gratitude and became the object of worship. The most ancient name of the date-palm is *El*, identical with that of God, and signifying the powerful. Afterwards, when tree-worship began to spread to countries where the date-palm was not indigenous, the name was transferred to other trees, and thus became a generic one. This is the reason why the translators and commentators of the Old Testament render *El*, *Ela*, *Allon*, and the other forms derived from *El*, oak, terebinth, ash, beech, lime, &c. The Greco-Latin word *Ilex*, or *Ilax*, for oak, was probably derived from *El*, also pronounced *Il*. The leading tree of Greece was the oak, which, as pre-eminently sacred to Zeus, received the highest honours. Amongst many Teutonic nations the oak was the principal tree, and as the name was not given to it from the strength of its wood, for which we chiefly value it, but on account of its fruit having the shape of an egg (etymologically, egg, eye and oak are the same); and as the egg, from having no beginning and no end, became the symbol of eternity, it is not unlikely that this circumstance may have influenced the selection of the oak for the principal sacred tree of the Teutonic nations.

A volume might be written on the bearing of the date-palm on the religious and profane history of man. We owe to it two of the finest styles of architecture. In the Temple of Edfoo we have long rows of columns in close imitation of the date-palm, the capitals being the crown of leaves accurately sculptured. The Greeks borrowed this idea, like many others, from the barbarians without acknowledging the obligation. The beech has been supposed to have given the first notion of Gothic architecture. But we do not see that the growth of that tree, either in isolated specimens or in groups, could ever furnish such a prototype, especially to nations which, at the time of Tacitus, had no temples of any sort. The date-palm is much more likely to have supplied the model; in

fact, the pointed arch is the meeting of two palm-leaves, and in some of the oldest cathedrals the imitation is very close. From the palm-tree being considered a sign of glory and victory, and having been used on Christ's entry into Jerusalem, its leaves found their way into Christian churches on the Sunday before Easter, and they are exported from Italy in considerable quantities for that purpose. In places where no palm-leaves could be obtained, branches of holly, box, olive, and other trees were substituted; in England, the willow obtained that distinction, together with the name Palm. Shakspeare was thought to have committed a slip of the pen when, in 'As You Like It,' he allowed Rosalind to find a palm in the Forest of Arden. Commentators have been sadly puzzled about it, and suggested every explanation save the most natural one. The country people still call the Goat Willow, just when the young catkins make their appearance, Palm. The carrying of such twigs in churches was one of the customs allowed after the Reformation by a special proclamation of Henry the Eighth; and going *a-palming*, *palmsoning*, or *palmsing*, is one of the expressions used in the north for young people going out to collect these flowering willow-branches previous to Palm Sunday.

The mistletoe, or *guidhal*, as a Pembrokeshire writer calls it, enjoyed a high reputation amongst the nations of antiquity as a remedy for various diseases, especially epilepsy; and Hippocrates is loud in its praises. In times when the office of priest and physician were united, it was natural that such a plant should be placed under the special protection of religion, and be deemed worthy of the highest veneration. Its growth, which even modern science has not yet quite comprehended, must have excited great attention among a people who maintained so close an intercourse with Nature as our ancestors did. Unlike any other shrub, it did not draw its nourishment direct from the soil, but from the tree upon which it lived parasitically, and on which it seemed to be grafted as it were as a different twig, hence its Anglo-Saxon name: *mistiltan*, from *mistil* (different) and *tan* (twig). The facts that its propagation was conducted by birds, sacred in the eyes of the multitude, and could not be accomplished, as was then thought, by human agency, that it remained green all the year round, and ripened its snow-white fruit just at Yule-time, the high festival of the Druids, all pointed out the mistletoe as a fit object for sacrifice, and associated it most intimately with tree-worship. The plant was deemed particularly sacred if growing upon the sacred oak. But from what we know of the natural history of the mistletoe, this happens but seldom, trees with softer wood, as the apple and the poplar, being much more frequently afflicted with this parasite. Hence some writers have tried to show that an allied species, the *Loranthus Europæus*, which is more partial to oaks, must have been the ancient mistletoe. But this *Loranthus* only grows in the south of Europe, and when we remember that our mistletoe certainly does occasionally occur on the oak, and that our gardeners can make it grow on any tree they like, it is not improbable that the Druidical priests were acquainted with the same process. There is, therefore, no reason for depriving our Christmas mistletoe of its ancient honours. Those who have seen 'Norma,'—and who has not?—will remember a scene in the first act, where the high priestess gathers the sacred plant. The whole is a fair representation of the way in which the mistletoe was handled. Attired in a white dress and with a golden sickle the Druid climbed the sacred tree to cut the mistletoe, which was caught up by a white

cloth, so that the heavenly-born did not touch the soil. Whilst the sacrificial animal was being killed, the priest offered up prayers that the mistletoe might be a blessing to them on whom it had been bestowed by the god. Hence the plant was called All-heal (*Olhiach uileceah*), in Wales *olhiach*, in Bretagne *olhiach* or *aleiceah*, and in Gaul *uileice*. The gathering of the mistletoe took place at a fixed time, the 25th of December—which was the beginning of the Druidical year—the fourth night after the Winter Solstice (21st of December). The mistletoe is therefore more a new year's than a Christmas plant, and this fact explains why in France it is to this day collected on the 1st of January; when everywhere is heard the call, "*Au gui l'an neuf*," or "*Aguilanneuf*,"—to the mistletoe (*gui*) of the new year. This is the general signal for presenting and receiving new year's gifts, which at Chartres, and other parts of France, are called "*equilables*" or "*arguilables*," a relic of past ages when the mistletoe itself was given as an acceptable present to persons to whom fortune had not been favourable when the plant was collected. Amongst the many virtues ascribed to this parasite one of the most prominent was that it cured sterility, whence dates the custom that the men take the women under the mistletoe-bush and wish them a merry Christmas and a happy new year; and that for every kiss that is given a berry must be picked; and that the privilege of kissing under these circumstances ceases as soon as all the berries are taken off. Gay, in his 'Trivia,' mentions the use of mistletoe for decorative purposes in churches—

Now with bright holly all the temples strow,
With laurel green and sacred mistletoe.

—and Stuckely, in his 'Medallic History of Carausius,' alludes to the introduction of it into York Cathedral on Christmas Eve. But the correctness of the statements has been disputed, our clergy having always set their faces against it; they have, however, not objected to other evergreens, though the decking of churches and houses was early denounced as a heathenish practice by the Council of Bracara.

It was customary to leave part of the crop to the god who had given a good harvest. In some parts of Germany some of the corn is still left on the field for Wodan's horse, and in Holstein, when the apples are gathered, a few are always allowed to remain on the trees, to insure a good harvest. It was one of the principles of the old religion never to receive or partake of anything without at once reserving some of it for the gods. Even liquids were poured out for their benefit, nor was drinking their health forgotten. A curious custom of wassailing apple-trees still survives in Devonshire, at one time the stronghold of Druidism. On Twelfth-day Eve the farmer and his men, carrying a large can or milk-pail full of hot cider, with roasted apples hissing in it, proceed to the orchard, where, encircling one of the finest trees, they chant the following quaint doggerel rhymes, or some variation thereof:—

Here's to thee,
Old apple-tree!
Whence thou mayst bud,
And whence thou mayst blow,
And whence thou mayst bear
Apples enow;
Hats full, caps full!
Bushels, bushels, sacks full!
And my pockets full too!
Huzza! Huzza!

—This rude ditty having been sung or chanted three times, the men's horns are filled, and they drink success to the next crop, and pour a quantity of cider over the tree for luck. Sometimes the party go armed with guns, which, charged with powder only, they fire off amidst

the branches of the tree. This custom involuntarily reminds one of certain scenes in North-Eastern Africa, where, on moonlight nights, the negroes assemble for worship under the *Kigelia pinnata* and *Boswellia serrata*. As soon as the moon shines the men form circles around the oldest trees, alternately dancing, singing, and striking large drums, whilst the women supply them with beer made of *Sorghum*, and pour some of the beverage on the roots of the trees. Dancing around or before the object of adoration was and is one of the rites of tree-worship, as it was also of most of the other religions of antiquity, including the Jewish, and would seem to prove that the people, so far from approaching their gods in a gloomy mood, came before them with light and merry hearts. Our Maypoles must be regarded as the representatives of sacred trees, and the dancing around them a relic of one of the rites paid to them.

The first great blow against the worship of trees and groves was struck by the Jewish legislators; but, as the Bible shows, they did not succeed in obliterating it altogether. Even at the triumphant entry of Our Saviour into Jerusalem the populace cut down palm-branches and strewed them in the streets, which would have been a meaningless ceremony unless the full significance of this act was still understood. The Christian Church made strenuous efforts to put down tree-worship, and as late as the ninth century Charlemagne was induced to issue decrees for its suppression. In England, after the Reformation, many relics were swept away, especially by the Puritans, who denounced them as Popish ceremonies, which indeed they had become in some instances by the Church adopting what it felt itself powerless to oppose.

Mireio: Provençal Poem; with a Literal Translation—(Mireio: Poème Provençal, par Frédéric Mistral; avec la Traduction Littérale en regard). (Paris, Charpentier.)

SHOULD the coming opera of M. Gounod, 'Mireille' (which has been such an object of costly contention), prove musically and theatrically a failure, every one who, being curious as to the music, has naturally wished to learn something of the story, will still have good reason to be thankful for the chance which has brought him face to face with 'Mireio.' Though the poem cannot be called a novelty, the language in which it is written amounts to a barrier which might hardly have been broken down but for some circumstance such as that which has called attention to it.

Among national poems, however, nothing more sun-bright, more vivid in bringing the scenes and manners of a peculiar district before us—more pathetic, more lyrical in the flow of its verse recurs to us. Then the supernatural and the mystical are both touched in it; the one with an awe which thrills, the other with a purity and feeling which almost atone for some superstition. Frédéric Mistral knows, moreover, one of the great secrets of the narrator's art—where to hurry his story on, where to descant Homerically. His legend is in twelve cantos; but it is nowhere tedious.

The story is of the simplest. Mireio is a young Provençal girl—the daughter of a rich proprietor who owns silk-worms and mulberry-trees. She is as loving as she is beautiful,—she is dainty in her attire; wearing a pair of cherries as earrings when she wishes to look her best. As beauties ought to be, she is obdurate and disdainful to all manner of wooers—till the right one comes. Alas! he is only the son of a poor travelling basket-maker—an old sailor, though, who has been at sea with Sulfren, and who has his tale to tell how he helped to humble the pride

of the God-dams (as Joan of Arc called the English). Mireio falls in love with Vincent more rapidly (if that could be) than he with her. There is little in the whole library of love-lore more warm—yet without a thought or a word to read or to recollect which would reddens the chastest cheek—than the scene of mutual avowal. It is unfortunately impossible, without more time than can be now commanded, to paraphrase what is in itself a paraphrase. But the entire poem is well worth the care of any one having music in his soul, and whose fancy leads him to bring home and represent that which is lovely and characteristic in foreign literatures.

Before Vincent's suit can be properly laid before Mireio's parents, indisposed in their pride of purse to entertain it, she has refused, among other suitors, one Ourrias, a brutal cattle-dealer of the Crau—that strange, burning, stony, picturesque desert, which comes almost to the gates of Marseilles; the colour and spirit of which are so wondrously represented in this poem. The brute, accustomed, as a *Gaúcho* of the South American Pampas, to rule fierce and strong animals, is thrown into a frenzy of ferocity by the refusal of the girl to share his savage wealth. He falls in, late at night, with poor barefooted Vincent—the basket-maker's son—and the two fight for Mireio. Vincent is left for dead on the fierce, sultry plain of the Crau. To escape from his punishment, Ourrias will cross the Rhone, and seeing a boat in the distance, hails it. The boat takes him on board—but (good Saints protect us!) the boatmen are a fearful crew—ministers of retribution. Their boat never comes to shore when it has a murderer for passenger. Ourrias must abide his punishment, and is drowned in the quick, moonlit river.

Of course, Vincent is not altogether slain; but is destined to be saved by a wise-woman. Here, again, the string of French fairy lore, so delicately touched by Madame Dudevant in her 'Jeanne,' answers Mistral's hands, with intimate reply. When Vincent is cured, Ambroise, his father, the basket-maker, fares forth to demand from the rich parents of Mireio her hand for his son. The sturdy old veteran is repulsed with scorn; the suit is laughed to the door—by everything save the girl's passionate heart. She will not part with that heart's treasure—she will not consent to become a chattel, to be trafficked for and played with. The whole world is against her, save one, and that one the one for whom she would die. Repulsed and insulted, for her low choice in love, by her parents, she flies from home, to seek counsel of the Three Maries, whose shrine (one in notable repute) is far away.

Too far; because to reach it the pilgrim must cross that arid, scorching desert of the Crau, and because, in her hasty flight, while decking herself in all her braveries, she had still forgotten to screen her head from the sun. The details of this wild pilgrimage are only equalled in power (with every difference of detail) by those of the flight of *Marian Erle* in 'Aurora Leigh.' She is crazed by the heat and the agony of her hasty flight. Who needs be told the rest? Poor Mireio dies before the shrine of the Maries, to which her strength has just sufficed to bear her. The end of the tale is woful; but it is truer than any manufactured felicity, brought down as with a clap of beneficent thunder, to unriddle (as *Sir Eustace Grey* said) everything that in this world is amiss. The poem is full of light and sunshine, but of tears also; a real, characteristic work of art, not to be forgotten by any one who has followed its turnings and windings.

Savage Africa; being the Narrative of a Tour in Equatoria', South-Western, and North-Western Africa. With Notes on the Habits of the Gorilla, on the Existence of Unicorns and Tailed Men, on the Slave Trade, on the Origin, Character, and Capabilities of the Negro, and on the Future Civilization of Western Africa. By W. Winwood Reade. With Illustrations and a Map. (Smith, Elder & Co.)

ALTHOUGH Mr. Reade makes no pretensions to be considered as an explorer of the African continent, preferring the distinction of being the first young man about town who has chosen Equatorial Africa wherein to make a holiday tour, his volume has as much merit as if he had gone out with a special purpose, and had described his progress with a special view to his appearance at the Royal Geographical Society at home.

The extent of his tour may be thus broadly stated. From the Cape de Verde Islands, about 17° N., to Cape Lagos, about 8° S., embraces a sweep of the coast to visit which alone, for the sake of the thing and the hope of shooting a gorilla, indicated no slight energy on the part of a young bachelor who, in the heart of an African forest, remembered that the other day he had been wearing kid gloves and listening to Grisi. Within the distance above mentioned, Mr. Reade visited the Fouta Country, ascended the Gambia, saw Goree, Bathurst, Casamanche, and Sierra Leone, and after this experience of Senegal and Senegambia, visited Liberia, touching at Cape Palmas, and sailing past the coast of Guinea, calling at Cape Coast Castle, Lagos, and other well-known spots, visiting the islands in the Gulf, and making excursions into the Gorilla Country opposite these latter; thence he descended to Congo and Loanda, and finally returned, after a few pleasant and perilous months, to the Cape de Verde Islands, and home.

Africa has its disillusiones, like other localities; and Mr. Reade must have felt this when the black woman at Sierra Leone, on her way to church, offered to sell him her daughter. The white man, too, is detested at the last-named place; and in Liberia, where the black republicans have been enabled by whites to make their own laws, no white man can legally possess a yard of the land. Again, it is not pleasant to find black teetotal preachers selling strong drinks, and pretending to wish people would not buy spirituous liquors. But these gentlemen have precedent for their proceeding. Did not St. Theodotus, when vintner at Ancyra, lean over his counter and beg his customers not to drink the wine for which he had just pocketed the money?

On the other hand, Africa in its despotism might afford a lesson to the most despotic of European autocrats. The old kings of France used to be heirs-at-law to foreigners who died in France, leaving property there; but the King of Ashanti is heir-at-law to everybody in his kingdom. In some other respects, there is a barbaric magnificence in this monarch's absolutism; but even the King of Ashanti is held under some restraint. The poor man is restricted in the number of his wives, of whom he cannot marry more than three thousand three hundred and thirty-three! He who is called the Wise King was contented with fewer, and the harem of Solomon contained but seven hundred wives and three hundred concubines.

The King of Dahomey, as far as marriage is concerned, more nearly approaches the wisdom of Solomon than the practice of him of Ashanti. His title, however, is barbarous enough, and as absurd as it is barbarous. Two centuries and a

half ago, his invading ancestor, chief of the Foys, captured the chief city, Abomey, and slew the King Da, "by ripping open his belly." Since then the country and conquering King acquired a new title, and the King of *Da-omi*, or "Da's belly," is the style and title of the respectable dynasty whose bloody customs we are so anxious to abolish. But even we may learn something from these barbarians. Besides their common deities, "they have also the unknown, unseen God, whose name they seldom dare to mention, and of whose great attributes they speak not without fear and trembling." Brutes as they otherwise are, they will not take the name of the Universal God in vain. "Brutes," do we call them? Why, in Dahomey "drunkenness is a sin, and the late king kept a drunkard on rum, after the Spartan principle, that his beastly appearance might deter the people from this vice." Even on national holidays there is neither blasphemy nor drunkenness, and in Dahomey women are eligible to all employments and honours, and the crack regiment is a regiment of Amazons!

The aptitude of the Negro for commerce is very marked. The pious grocer who called his apprentice to prayers, after he had sanded the sugar, has many a disciple in Guinea. On the Gold Coast gold is adulterated with copper; on the Ivory Coast, elephants' teeth are plugged with lead and heavy clay; "and the natives have learnt to turn the dirty tables upon those who could once cheat them as they chose." In the habits of civilization, as in the vices accompanying it, the blacks about the Bonny River have not yet achieved everything. For instance, when love goes astray, the seducer is terribly punished, when caught; but his victim is pitied. These semi-savages will improve, for traders have made "drink" an institution of Anglo-Western Africa, and brandy-and-water is the national beverage. Many of the sable ladies are in a fair way too. The Mpongwe women of the Gaboon, the most refined of Equatorial Africa, are all ready for sophistication. In their natural state, they rouge, use white chalk instead of pearl powder, wear frisettes to make their hair appear abundant, and "plaster it down with palm oil, the basis of many Bond Street pomades." Thus do extremes meet; the Gaboon and Bond Street; the snobs of the Gold Coast, and those we encounter daily at home. A semi-civilized nigger is in constant fidgety anxiety that you should hold him at something higher than his value; his white cousin is the intolerable individual who is for ever insinuating or asserting that he is a "gentleman."

But there are niggers and niggers, black with a difference. The "noble savage" makes war by ambuscade, and shoots women and children by preference; but he has some noble qualities too. Should he become Mohammedanized he never steals. Larceny distinguishes the Christianized negro. So is each influenced by his surroundings. Now and then, the latter returns to his aboriginal religion, and a plurality of wives; and we hear of one, a fellow-countryman of those who eat their dead, who cried bitterly when his own death was near, at the idea that his carcase would be devoured by worms, instead of nourishing his friends and relations.

With Ananga, the beautiful bronzed daughter of the king of the Camma country—the traveller's handmaid, holding that office to the stranger as the classical princesses of old used to do, and executing it with the wit and vivacity of Iambe, the handmaid of Ceres,—with this Equatorial beauty Mr. Reade had a little romance:—

"I will own, however, that the romance was

preceded by a touch of the ridiculous. Ananga and I were seated side by side on the threshold of my house. The sun had sunk into an ocean of foliage; the earth, released from its burning rays, exhaled her sweetest scents and songs. The blue river glided softly by, and kissed the palm trees' fringed and drooping leaves. The parrots flew whistling round the town, and perched on the neighbouring trees to roost. As it grew darker and darker, fires, one by one, blazed on the earth, stars in the sky, fire-flies in the air. From a distant cottage came the voice of a young girl, and the tinkling of the harp with which her lover accompanied her song. It was one of those moments in which the heart rises to the lips, and makes them do all kinds of silly things. I kissed Ananga, the daughter of the king. She gave a shriek, and bounded from the house like a frightened fawn. This mode of salutation is utterly unknown in Western Africa. She knew that the serpent moistens its victim with its lips before it begins its repast. All the tales of white cannibals which she had heard from her infancy had returned to her. The poor child had thought that I was going to dine off her, and she had run for her life. I will not tell you how Oshupu brought her back, panting and trembling, and her cheeks wet with tears; how I explained to her that this was only a fashion of my country, and how she offered her pouting lips (slightly shuddering) in atonement of her folly. But I do think, and I will always maintain, that though the negro intellect is not yet in a fit state to grasp the doctrinal mysteries of our Church, yet a mission for the diffusion of this Christian practice among a benighted people would meet with eminent success, and would make innumerable female converts."

Here, we think, Mr. Reade has caught something of the self-importance of the Negro, for Ananga fooled him to the very top of his bent, laughed at him, and pronounced the process of applying lips to the cheek as "not nice."

In the Gorilla Country the name of M. Du Chaillu cannot but occur, and Mr. Reade thus speaks, passionately, of that collector of gorilla-skins:—

"To M. P. B. Du Chaillu science stands indebted for no less than sixteen well-preserved specimens of this ape. As a careful and industrious collector of skins, M. Du Chaillu has achieved labours worthy of an Audubon. His account of the gorilla's habits, which was prepared in New York, does not, however, add anything of value to the foregoing descriptions. The supposed facts which I have already quoted have been moulded round him into adventures of which he was made the hero. In the history of these exploits it is stated, in addition, that the gorilla, when enraged, beats its breast with its hand, thus making a noise which can be heard at the distance of three miles, and that he kills his antagonists with a single blow of his paw, ripping open the skull or the belly. After five months' careful investigation, I found that the gorilla neither beats his breast like a drum, nor attacks man in the above manner; that M. Du Chaillu has written much of the gorilla which is true, but which is not new; and a little which is new, but which is very far from being true. Therefore, in presenting to the reader the evidence of the native hunters which I collected in the gorilla country, and in comparing it with that collected in the same manner by Messrs. Savage, Ford, &c., I am compelled to put aside as worthless the evidence of M. Du Chaillu; who has had better opportunities than any of us of learning the real nature of the animal, but who has, unhappily, been induced to sacrifice truth to effect, and the esteem of scientific men for a short-lived popularity. In a paper which I read before the Zoological Society, and which has been published in their 'Proceedings,' I stated the evidence upon which I have been led to assert that M. Du Chaillu never killed a gorilla. In other respects his book is a medley of truth and fiction; and of which I can give a minute analysis if required."

Mr. Reade further states that gorillas will certainly run away from the hunters, and that no white man has ever bagged this great ape

of Equatorial Africa. As to ferocity, there have been women there more cruel than the gorilla. Take this account of Tembandumba, the young Congo Queen of the Jagas. Her character is developed in the constitution she framed for her subjects:—

"Following in the footsteps of the great Zimbo, she would turn the world into a wilderness; she would kill all living animals; she would burn all forests, grass, and vegetable food. The sustenance of her subjects should be the flesh of man; his blood should be their drink. She commanded that all male children, all twins, and all infants whose upper teeth appeared before their lower ones, should be killed by their own mothers. From their bodies an ointment should be made in the way which she would show. The female children should be reared and instructed in war; and male prisoners, before being killed and eaten, should be used for purposes of procreation. Having concluded her harangue with the publication of other laws of minor importance, this young woman seized her child which was feeding at her breast, flung him into a mortar, and pounded him to a pulp. She flung this into a large earthen pot, adding roots, leaves and oils, and made the whole into an ointment, with which she rubbed herself before them all, telling them that this would render her invulnerable, and that now she could subdue the universe. Immediately her subjects, seized with a savage enthusiasm, massacred all their male children, and immense quantities of this human ointment were made; and of which, they say, some is still preserved among the Jagas, and is called *Magija Samba*. It is clear enough that Tembandumba wished to found an empire of Amazons, such as we read of as existing among the Scythians, in the forests of South America, and in Central Africa. She not only enjoined the massacre of male children; she forbade the eating of woman's flesh. But she had to conquer an instinct in order to carry out her views; she fought against nature, and in time she was subdued. Mothers used so many arts to preserve the lives of their male infants—which women usually cherish more than those of their own sex—that she was obliged to appoint officers who were to be present at all accouchements, and to enforce obedience to her law: but when the disaffection became general, she permitted children taken in war to be sacrificed, and the *Magija Samba* to be made from their bodies instead. She subdued immense territories, only to lay them waste, to depopulate them, and to bring the scourges of famine and disease upon her own army. But she prevented rebellion by keeping them always at war; in which her valour, her perseverance, and her military genius, preserved for her the admiration and adherence of her followers. As she grew older she became more cruel, more lustful, and more capricious. She embraced a lover one day; she dined off him the next. But in spite of this inconstancy she was at last entrapped; and those passions which she had rendered so fatal to others were adroitly turned against herself."

With pictures of African life this volume abounds, and those which portray some of the Christian settlements are by no means the most creditable to those who are portrayed.

Constantinople during the Crimean War. By Lady Hornby. With Illustrations. (Bentley.) The picturesque and splendid view "which charmed the charming Mary Montagu" is the theme of another lady's graceful and vivacious pen. The subject, if not so fresh as when Lady Mary wrote her fascinating fables of the Bosphorus, is one that can never tire. In outside glitter, in hints of secret romance, Constantinople has no rival on the earth,—not even Venice, which city of the sea approaches it most nearly in some of its peculiar charms: its great water-ways, its long lines of palaces, its multitude of darting boats, its parti-coloured and vociferous crowds. But Venice is a European city; with a people dressed in European clothes. The Sultan's city has the charms of Venice,

together with a bluer sky, a drier atmosphere, and a fiercer sun, with streets of deep blue sea, along which the heaviest war-ships come and go; with gardens of roses and pomegranates in every nook, and cemeteries of cypress climbing up the hill-side; with graceful minarets and glorious domes, with wondrous ancient walls and lofty towers, with swarthy and turbaned crowds, and fair veiled women escorted to mosque or bazaar by Nubian slaves. Above all, it has the strange worship of Islam and the mysterious harem life. After all, Venice is the West; Constantinople is the East.

To many Europeans, and to not a few English, the group of cities which we call Constantinople—that is to say, Stamboul, Pera, Galata, Scutari, and their suburbs, up and down the Bosphorus, and along the shores of Marmora—means the East. This group lies partly in Asia, and is supposed to enshrine in its mosques and tombs the Asian mystery. It is certainly more purely oriental than any other great city on the sea,—far more so than Alexandria, which is but a larger, busier Leghorn, or than Smyrna, which is still a colony of Greece, peopled by the Greeks. Rhodes and Cyprus and Yaffa have more of the orient in their flat roofs, their shimmering palms, and the fiery languor of their population; but then these small and picturesque ports of the Levant are seldom visited and are little known. Of course no one forgets that Cairo and Jerusalem, that Damascus and Bagdad, lie farther to the east than Stamboul, and possess claims to be considered as the representative cities of the East, with which it cannot compete. Cairo has the Pyramids and the Nile. Jerusalem takes you back to the days of David. Damascus has a still more ancient story, with the fame of its unrivalled gardens, fountains, and kiosks. Bagdad has the memory of Haroun. These are the cities of the Bible and of the 'Arabian Nights,' the two books from which Europeans gather nearly all they know of the eastern world. All these, too, are cities of the palm and of the camel, which Stamboul is not.

Yet the man who takes Constantinople to be a typical eastern city, and studies its living manners with a view to a clearer understanding of either the text of Holy Scripture or of that of the Thousand and One, will commit no great mistake. Constantinople is, in all things most essential, an eastern place. Though it has no palm-trees, like Damascus and Bagdad, it is the capital of Islam. Though the camels do not litter the streets, as at Cairo and Jerusalem, it is the residence of the Sultan of Sultans, the Sheikh of Sheikhs. The hearts of all Moslems, that is to say, of nearly all Orientals, turn daily and hourly towards the Seraglio and the Seraskier Tower: whence go forth blessings or abominations over all the land, from the mouths of the Danube to the waters of the Blue and White Niles. To Stamboul come all the children of the sun. The tall and pale Circassian, the dark-eyed, cunning Armenian, the subtle and dangerous Fanariote Greek, the swarthy Arab who lives in tents, the black Nubian from beyond the Soudan, the savage pirate of the Riff,—all swarm to Constantinople as their common capital and home. No spot in the world can show so strange a gathering of men as the Pera bridge. Nor is either the street life or the domestic life un-biblical. The costumes, the salutations, the veiled women, the riding on asses, the snapping and fighting of dogs, the street cries, the water-carrying, the public fountains, the gardens of trees and flowers, are all things of the Bible and of the East. In any suburb of Stamboul, as in every village of Islam, from Belgrade to Bagdad, the ox is yoked to the plough, the women draw water from the well, the slaves or the menial

servants tend the sheep. The life is everywhere that of Rachel and Ruth, of Saul and David.

The chief characteristic of the East, that is, in a European's belief—the practice of one man taking many wives, after the manner of Jacob, of David, and the Hebrew patriarchs, and the consequent subordination, or rather subjection, of woman to man—a state of things tempered at all times by woman's wit and man's weakness for a bright eye and a rosy lip, is seen, with a difference, at Constantinople, just as it is read of in the Bible and in the 'Arabian Nights.' Sara addressed her husband as My Lord, just as a Turkish wife or concubine would address a Pasha or a Bey. St. Peter quoted the words of Sara as expressing the proper relation of a wife to a husband; just as the Mollah of the Osmanyeh, a favourite preacher of the fashionable female mosque, may be heard explaining to the ladies who form his congregation; who are said to listen to the holy man's words in simple faith, not laughing in their sleeves, as some of our saucy daughters may feel inclined to think. The whole subject of the state of society existing under the Biblical rule of polygamy—a rule under which some men were made eunuchs and many women were held as slaves and concubines—may be fairly seen, in its good and evil, in the City of the Sultan.

It is true that since the Crimean war, the date of Lady Hornby's observations, a bright idea seems to have dawned upon the imperial house. A Sultan has gone to his fathers, and a new ruler of the faithful Moslem has sprung up—one who is so far different from all genuine Orientals, whether black or bronze, savage or civil, that he is said to prefer the society of one wife whom he loves, to that of a crowd of odalisques for whom he does not care a jot. Many things are said in Pera about Abdul Aziz, which would probably not disturb his slumbers, if he heard them all repeated by his barber; but among many fables, these two things are true—the harem has been dispersed, and the seraglio burnt to the stone walls. The idlers of Pera and Therapia put the two things together—and infer that the Sultan drowned the women whom he did not want,—like the savage who, on being converted to Christianity and monogamy, ate all his wives except one. Droll as it sounds, we state a fact to which many can testify. All last winter the tea-tables of Pera were exquisitely excited by such stories as this:—"But you see, my dear, it is quite true. The caïque was seen to quit the water-gate; it was about midnight, you know; they rowed into the middle of the Bosphorus; a soft plash was then heard; the boat put back to the Seraglio, and all was over. How dreadful! is it not, dear?" When the gossips had nearly tired themselves with telling and hearing these tales, came the great fire. Of course the Sultan set the brand to his own palace merely to spite the poor ladies who had found favour in his brother's sight; though, seeing that his boatmen had already drowned these ladies, it is difficult to understand how he could spite them any further, even by burning his own house to the ground.

Leaving these gossips for much better company, let us open this picturesque and clever volume—which is based, we ought to say, on a little work from the same pen, which was published nearly six years ago, under the title of 'In and about Constantinople.' Since that period Lady Hornby has resided constantly in the bright city which she describes so well; and her new book gives us her fresh impressions of its glorious scenery and picturesque people, with the gloss still on them, while the more solid parts of her narrative have been

corrected and enlarged from her increasing familiarity with Oriental life.

Lady Hornby came at once upon the war society at Misser's table, with its hearty jocularity and terrible humour.—

"It is a very striking scene at the *table d'hôte* here. One can scarcely see to the end of the table. Almost all the guests are English and French officers, either in uniform, or in odd and semi-eastern costume—long beards and sunburnt faces. The din of so many voices is almost as confusing, I should think, as the roar of cannon at Sebastopol: but by degrees I began to pick up a few sentences here and there, which amused me very much. 'Come and try a day or two over there,' says one handsome boy-officer to another. 'I can give you a plank and some capital clean straw in my tent, within a quarter of an hour of the Redan. You won't mind a shell now and then.' Then I heard another recounting—"Doubled up for six weeks, like a ball, with cramp,—my tent like a mud-pond,—dreadful pain!"—"Where's his Highness?" says another, further up the table.—"His Highness disappeared the other day," was the reply, with a burst of laughter: 'he went to take his turn in the trenches, and has never been seen since.' (His Highness is evidently a nickname for some one very much laughed at.)—"Beastly shell!" drawled a tremendously tall, affected Rifle; 'spoiled the best dinner we had had for a long time, and killed that very amusing fellow —, who sat next to me. It was par-ti-cu-larly awkward; for the tent fell down upon us, and we were obliged to crawl out!"—"I felt quite out-of-sorts when it was all over—missed my arm so confoundedly (it was still in a sling), and got no dinner, for poor — had asked me to dine with him in the morning, and he was killed half an hour before."

Such was the tone of conversation among the English of Constantinople during the war. But the war was near its close; and Lady Hornby has fewer of those scenes than would be expected from her title-page. Her pen seeks the tender, the playful, and the picturesque, rather than the agonizing. She delights in skimming in a caïque along the shining surface of the Bosphorus and the Golden Horn; treading softly on the harem carpets; poking gently into mosques, and gardens, and half-deserted places; or sitting calmly in the sunset radiance of Therapia or Orta-Kioi. In everything she sees a picture. Here is a little boy that Faed or Lehmann might almost paint from her description:—

"Presently we came to the gate of a vineyard, and entering it made signs to a dejected-looking Croat lying under an old fig-tree, that we were both tired and thirsty. So he pointed to his piece of matting, which, with an earthen water-jar, seemed to be all his household possessions, and went to gather grapes, which he soon brought back to us in the coolest vine-leaves. A Greek boy was strolling about the vineyard; he spoke Italian pretty well, and entered into a friendly conversation with us; asked many intelligent questions about the war, and said he was most anxious to enter into the service of the English, who were 'bravi genti.' He gave me a handful of walnuts, nicely washed, and placing his hand on his heart, with the air of a prince, hoped that we might enjoy our luncheon; then, smiling, he shut the garden-gate and joined his companions. What native grace there is among the peasantry here!"

The dogs of Constantinople—wild dogs, tame dogs, and jackals—are among its Oriental characteristics. Lady Hornby gives an account of a pretty flirtation which she got up with one of the street dogs. The admiration began on the lady's part. "In my walks to Buyukdere, near the camp and in the village, I have often met an uncommonly handsome and intelligent-looking creature—something like a sporting dog in shape, but of a fine bronze colour; such a thick, many-shaded coat he had! One's hand in a friendly pat quite sank in it." They

soon became friends. The lady would even quit the society of elaborate exquisites and professed lady-killers, to look after her new acquaintance. We can imagine how the puppies must have envied him! But the tenderness was mutual: "He used to come and meet me with wistful eyes shining with pleasure, and wagging his tail. If I strolled by the sea-shore, he walked always close to my feet; if I sat under the shade of the trees, there he was too; if I strolled through the narrow crowded streets, he was my guide still." Then, like other companions of handsome women, he insisted on carrying her parasol and being otherwise humbly useful. Sad to say, however, the lady could not for some time offer him a home, being herself but a tenant of a hotel; and when arrangements had been made for him, it was discovered that he had eloped with a French man.

"As soon as the kiosk at Orta-kioy was fixed upon, I took caïque one sunny morning to cross once again to Buyukdere, thinking how delighted my little friend would be that we should part no more, and how happy I would make him. Alas for 'the best-laid schemes o' mice and men!' I searched by the sea, through the village, everywhere in vain; by the bread-stalls, by the sunny sea-shore *cafés*,—no trace of him was to be found! Many a sleeping dog-party I disturbed in doorways and nooks of the narrow streets. Many a Greek and Arab wondered to see me looking anxiously down the muddy alleys and turnings. He was nowhere to be seen, and I was sadly disappointed. Returning homewards, tired and vexed, I passed the Camp, and paused a moment, wondering if he was there. I was half tempted to walk as far as the group under the great plane-trees, but did not like to venture alone. Just then, to my great content, up came a friend of ours. 'What are you doing here? can I assist you?' brought out my whole story. Then came an energetic inquiry for the dog I wanted; English, Greeks, Turks, Arabs, all were questioned and cross-questioned through the interpreter, with a view to discover the lost Crocody. At last it was found that beyond all doubt he had been carried away to Kertch only the day before by a French officer."

Many persons will remember a great dog called Arslan, which was exhibited by Mr. Frank Buckland at the Agricultural Hall. About that magnificent creature we find a story in Lady Hornby's volume, which we transcribe for the advantage of readers who are fond of anecdotes of animals. The party who announced to Lady Hornby the elopement of her canine love, added—

"You shall not be disappointed of a dog, if you wish for one," said my kind, impulsive friend. "There are plenty about the Camp,—some of them very fine fellows; although I cannot at all understand your liking for them. I will have one caught for you directly." So I was taken to rest under the great plane-trees, and coffee was served me from the Greek stand, and a hideous Arab 'musician' summoned to amuse me with an instrument of torture shaped like a guitar, while the party got ready for the dog-hunt. It was a curious scene in the fine green valley, with its long rows of white tents, and lines of tethered horses, oxen, and mules, groups of English and Turkish soldiers, and caïquees and fishermen on the shore. In a few minutes the hunters were mounted and ready. The idle Camp was quite active, the Arabs showing their white teeth in glee at the thoughts of a race, and twirling their lassos over their heads. They were directed by a Sergeant of the Contingent, to whose family I had been able to do some slight service some time before, and who therefore was warmly interested in doing anything to please me. Off they started, yelling and shouting, towards the range of hills surrounding the valley, where they said that numerous parties of wild dogs slept by day, and roused up at night to feed on the offal of the Camp. I soon lost sight of them, but in a few minutes down they rushed at the head of the valley on to

the plain,—away through the rows of white oxen, dashing among startled mules, over a stream, half-way up the steep on the other side! The Arabs yell frightfully, and sometimes rise in their stirrups to throw the lasso. The dog is clear yet, and runs like a hare. He will break away after all, and I quite hope it now. The whole Camp is in a state of commotion; the black cooks throw down their iron ladles, leaving the steaming pots of Indian corn; the Greeks leave their coffee-stalls, even the smokers their bubbling *nargilehs* under the trees, to join the crowd of soldiers, sailors, and Turks rushing down the middle of the valley to the group by the rivulet side, who are shouting, yelling and gesticulating to the wild horsemen beating against the hill-side. At last a shout in many tongues traverses the plain, and reaches me in English,—"He is taken!" and the crowd parts. Up slowly rides a hideous black Arab, panting with the race, and dragging along, energetically twisted in many a coil of the lasso, a red-coloured Turkish dog, biting, snapping, struggling, and making the most frantic and desperate efforts to escape."

Lady Hornby had to take the animal in hand:—

"Its agony of fright and rage was painful to see, and I tried to loosen the cords, in the midst of exclamations of—'Pray don't attempt to touch him!'—'You will be dreadfully bitten!'—'Imprudent!' I felt great confidence in my power over animals, bees and birds, and still kept close to him. Curiously enough, in another instant I clearly saw a bright gleam of appeal from the frightened savage eyes to me! I was quite certain of it, and said to the sergeant, 'Let me hold him, I am sure I can manage him.' The good soldier let me snatch the rope with reluctance. Would you believe it, the wild creature instantly became quieter in my hands, and its struggles lessened! All who had been most earnest in begging me to let him alone, began to see with surprise that he was gradually getting quiet as I held him. In another moment the Arabs again approached the lasso; the dog immediately sprang close to me, almost rolling himself in the folds of my dress. I had him by this time partly uncoiled from the lasso, and the sergeant soon passed a short cord round his neck. It was not far to my caïque, and I led him down quietly to the rough wooden pier. He still kept so close to me that it was with difficulty I could walk, as he was absolutely pressing against my feet in his agony of fear of those around. In his desperation he seemed to think that his only chance of safety was to keep close to me. We reached the caïque—how I know not—and he crouched, with a look of terror at the boatmen, on the folds of my dress; while the rest of my friends, sergeants, Arabs and all, stood in a perfect state of wonderment at this singular case of savage love at first sight. Poor civil Mr. Patela, our host at Therapia! I shall never forget his perplexed looks when he came to hand me out of the caïque, and saw my strange companion. Such an arrival at an hotel! I consoled him by saying that of course my new 'pet' would live in the stables, and I should take care that he annoyed and frightened no one. Fancy my dismay,—not an instant would he leave me. I asked one of the waiters to hold him for a moment. The same wild plunging and tumbling over, with gnashings of long white teeth, soon made the valiant Eugenio cry out to me to take him. So there was nothing to be done but to take him to my own room: there he lay panting, exhausted and perfectly quiet, on the edge of my dress. I could not move but he sprang after me with the same look of savage alarm. The first bell rang. I managed to dress, thinking all the time how I should contrive to keep my wild friend, in whom I began to feel a strong interest. The only way was, to take him to the stable myself, tie him up, with food and water by his side, and give him in charge to our Greek Sais. So I sallied forth into the salaamlık, the rope in my hand, and the poor thing still crouching close to my feet. Several of my acquaintance, assembled there waiting for dinner, very provokingly crowded round to see what sort of dog I had got, of course terrifying him

beyond measure. 'A wild dog!' exclaimed a lady; 'what a dreadfully savage-looking creature! what can you want him for?'—'I would not sit down in the room with such an animal for the world,' lisped an exquisitely dangerous-looking young officer. I never imagined for a moment that he would. Presently a gentleman stepped quietly across the room from his seat on the divan, and looked attentively at my prisoner. 'A wild dog did you say? Are you aware that you have got a remarkably fine young jackal!' This gentleman was Mr. Stephens, Her Majesty's Consul at Trebizond. You may imagine how delighted I was at the discovery, and at the idea of being able to tame a jackal myself. I took him down to the stable, tied him firmly to a sort of manger in one corner, gave him a comfortable bed, and placed food and water by his side. No one else dared to go near him, and at the slightest approach of any one but myself, his frantic struggles to break his cord began again. As I left and walked towards the stable-door, he gave one wild, desperate bound towards me. This, I regret to tell, was the last I saw of him: toward the end of dinner one of the waiters said to me, *sotto voce*, 'E partito, Signora!' I was too much enraged to reply. Some of the foolish, cowardly men in the stables must have cut the rope which they were afraid to hold, and let him go. Mr. Stephens was most kind, and to make up for my vivid disappointment, said, 'Never mind, I will send you down from Trebizond one of my fine large mastiffs.' And this he has done: 'Arslan' is a noble fellow, and I am grateful for the gift; but a jackal tamed by myself would have been a triumph!"

Lady Hornby is not very Turkish in her sympathies: in some things she is not quite just to Turkey and the Turks. Yet she sees a great deal of good in the people of Constantinople, even in their rulers and pashas whom it is the fashion to denounce as corrupt beyond redemption. "The Greek and Levantine women," she says, in a very candid passage, "are generally, and indeed almost necessarily, ignorant, tattling, and insipid. The Levantines are a thoroughly mongrel race, despising the two dominant races, and yet possessing all their faults without anything that is good in either. A would-be Periote fine lady figures as a badly over-dressed Frenchwoman in an evening, and lounges on a divan in true Eastern indolence of a morning—only in a faded dressing-gown and shoes down at the heel, instead of the elegant robe and fair naked foot and embroidered slipper of the real Turkish lady. A Turkish lady's ignorance, too, does not matter, in her quiet garden life, for it is almost like that of a child." Somehow one seems to think of the fat, simple Turkish woman as more like a lady than the pretentious Levantine.

Again, we read:—

"The Turks are very primitive and sensible in their habits. We are near the palace, and at day-break hear regularly the roll of the drums and the discharge of musketry which one reads of in the Arabian Nights. The Sultan dines in the middle of the day. About two o'clock there is always a crowd at the bottom of our village, as the Sultan's cook sells the remains of his master's dinner to any one who chooses to buy a 'tit-bit.' I believe that no Turk (except porters and the like) is ever seen out after dusk, unless on urgent affairs. The French Ambassador dined with Aali Pasha, the Grand Vizier, the other evening, and slept at his palace, in accordance with the old Turkish custom, which never allows a guest to depart in darkness and danger from bad roads or worse evils still. Lord Stratford always returns to the Embassy, however, not liking to sleep out. Almost all Turks, I am told, are in bed by nine, and always rise to prayers at daybreak."

Even of the pashas, about whom she tells some very naughty stories, she has a good word to say:—"There is a great deal of wisdom and refinement, after all, in their quiet lives, and there is no reason in the world why we should

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wish them to imitate us except in our *morale*. A Pasha dreams away life very pleasantly in his white marble palace, and shady gardens, and gently gliding caïque. These are better than dinner-parties and balls, which some people call 'civilization.' Perhaps it is so. Lady Hornby has certainly seen life at both ends of Europe, and from her quick instinct is a very excellent judge.

We ought to add, that this pleasant book is enriched with half-a-dozen pretty views, in chromo-lithography, from the pencil of Mr. Walker.

Barbara's History. By Amelia B. Edwards. 3 vols. (Hurst & Blackett.)

If Miss Amelia Edwards goes on writing such stories as 'Barbara's History,' she will on some bright day of a lucky season wake up and find herself famous. She has made great progress since the publication of 'The Story of Cervantes,' and her other books for children. The patient labour of a long apprenticeship has not been without good results to the artist; for now that she undertakes to amuse a superior and more critical class of readers, she brings to the task qualities necessary for the satisfactory completion of an imaginative work seldom, if ever, found in inexperienced essayists. Miss Edwards, however, has qualities superior to mere literary facility, and acquaintance with the artifices of her art; she has humour, insight into character, a somewhat extensive knowledge of books, and a mind thoroughly feminine in tone, but strong enough to pass through fields of thought without leaning on a more powerful intellect. Wishing to do the lady justice, we lay especial stress on our recognition of her strength and ability to stand alone; for while we give her full credit for having written a thoroughly readable, and at some points deeply interesting novel, we may not omit to state that she is greatly indebted to others for the plot, principal characters, and general tone of her book. We tread on delicate ground, and are anxious to avoid misconstruction. No charge of plagiarism is either made or insinuated in what has just escaped us. It is quite possible that, whilst the author was thinking out her story during quiet country walks, and in the silent hours of sleepless nights, she never gave a single thought to 'David Copperfield' and 'Jane Eyre.'

A clever, shy, ugly, awkward child of a poor, proud, selfish gentleman, Barbara Churchill is sent from her dull London school-room into Suffolk, where the little girl has an eccentric aunt, named Ann Shandyshaft, a lady of landed property, whose whims create laughter for miles around her residence, Stoneycroft Hall. The little girl's journey from town to Suffolk, her reception at Stoneycroft Hall, and the character of her relation, are extracts from 'David Copperfield'—with a difference. Little Barbara's adventure with the Dissenting minister, who devours her sandwiches whilst the hungry child looks on, feeling herself wronged, but unable to defend her rights, recalls the scene between David and the waiter in the coffee-room, where the latter drinks off the little fellow's ale. This is only one of many points of resemblance between Barbara's history and Copperfield's experiences. The aunts of the two children are distinguishable only by difference of income and social position—Miss Ann Shandyshaft being a much grander and wealthier personage than Miss Betsy Trotwood—and by a diversity of taste which impels the latter lady to hunt donkeys, and the former to drive pigs.

The intercourse of the one aunt with her nephew, closely resembles that of the other lady with her niece. It is, however, needless to enforce a parallel between the two ladies: it is enough to say that it exists, and then leave readers to detect for themselves the points of similarity.

Adjoining the estate of Stoneycroft Hall are the domains of Hugh Farquhar, a gentleman of vast powers and wasted opportunities. Hugh has travelled, read, suffered much, and scandalized society a good deal more, when little Barbara crosses his path; but though he has seen much of the world he is still a young man. His country neighbours think he ought to marry and settle amongst them; but the owner of eleven thousand a year is of another opinion. He is a gentleman who scorns social trammels, and it is delicately hinted that he nurses a secret sorrow. After a year's stay in Suffolk, Barbara and the two other principal characters of the tale are separated:—Aunt Shandyshaft sending the child home to her harsh father; and Hugh Farquhar,—the superb, the sumptuous, mysterious Hugh,—taking his secret sorrow and flashing eyes to foreign lands. After a while Barbara is sent to a German college, where she distinguishes herself as an artist. From this point of the book almost to the end of the story Mr. Dickens's influence ceases to make itself felt, and the author works away under inspiration drawn from Charlotte Brontë's novels. The life of the German college is the college life of 'Villette'—with a difference; Barbara, no longer a feminine edition of David Copperfield, becomes a refined, spiritualized Jane Eyre; and Hugh Farquhar, who unexpectedly makes his appearance at the college, plays the part of Mr. Rochester,—also with a difference. The girl and the man fall fiercely in love with each other; but instead of throwing himself at her feet, and asking for her hand, he strives against a love, in the gratification of which lies his only chance of happiness. The secret sorrow, already hinted at, the black mysterious trouble of his days, forbids him to make the girl his wife. At length the offer is made, and he is accepted; but even after matters have reached that point, Hugh Farquhar flies from Barbara,—not daring to marry her in defiance of principle. Of course the reader assumes that, like Mr. Rochester, Hugh Farquhar is already married. Unable to live away from weird little Barbara, the tempestuous lover returns, and they are married. A period of continental travel succeeds the ceremony; and after a while Hugh reluctantly consents to return to England, and settle with his young wife at Broomhill. As soon as she has entered the old mansion, Barbara begins to suspect that it contains secret apartments, from which she is excluded, and a mysterious occupant of those apartments, whose acquaintance she is not permitted to make. Time and accident convert suspicion into knowledge. Barbara ascertains that a lovely woman is kept in the house of which she herself is mistress;—a woman of whom her husband has never made mention. This is the most exciting part of the story. First the reader suspects that Hugh, like Mr. Rochester, has a mad wife shut up in his house; then that the mysterious lady is a mistress, whom he dares to cherish under the same roof with his wife. Barbara and Hugh at length come to an understanding about the mysterious lady—the husband telling his wife a rignarole little calculated to impose on so clever a woman, and Barbara—clever woman and jealous wife though she is—accepting the flimsy statement. But the fire is only deadened, not quenched. Ere long Barbara passing along

a gallery overhears her husband in private conversation with his beautiful lodger. They are sitting together like lovers; the lovely Italian woman is passionately reminding Hugh of her devotion to him, and declaring that Barbara will never love him as she (Maddalena) has loved, and still loves him. Pleasant talk this for poor Barbara! A minute later she hears Hugh address the woman as "*sposa mia*." Barbara stays to listen no longer. That same night she flies from Broomhill, and after sickness and peril makes her way to Rome. Eventually a reconciliation is effected between Barbara and her husband; and in order that the heroine may not be censured for pardoning the man who appears to have put upon her the worst affront husband can offer to wife, Miss Edwards covers her hero with so thick and complete a coating of whitewash that there is not enough darkness left to account for what has taken place in the story. It is shown that Hugh never married Maddalena—the reader thereby learning that his indignation against Mr. Farquhar as a bigamist has been misplaced, and that in addition to the pleasurable excitement of reading a good bigamy case, he has also the pleasure of discovering that the supposed criminal is innocent. The whitewashing goes on. It is shown that Hugh cannot be said even to have seduced Maddalena,—aye, more, that he cannot be said even to have loved her. True, she was his mistress many years before his marriage; but he was drawn into the affair by pity, not love, for the woman who threw herself at his feet, vowing that she idolized him. The process of whitewashing is not yet done. It is shown that Hugh would have married her if he could have done so; but as her existing marriage with an aged and repulsive husband prevented him from taking that step, he *promised* her never to marry any other woman. It is proved also that Hugh had long since ceased to give Maddalena any special signs of personal favour; and therefore that though he was guilty of indiscretion in harbouring her in the same house with his wife, he had in no way been false to his marriage vows. It does not seem to strike Miss Edwards that the statements of this whitewashing part are not only inconsistent with her characters, but break down the entire framework of her story. It is not very probable that a fastidious, refined, and highly sensitive man—a man without any alloy of physical or moral weakness—would live with any woman, under the circumstances described, from motives of commiseration! Sensitive men do not love women who throw themselves at their feet, and play the part of whipped spaniels, licking the dust off their masters' shoes. It is simply incredible that a keen, flippant, sarcastic sceptic like Hugh could have bound himself to such a worshipper by an unsought promise never to marry another woman; and even if in a moment of weakness he had given such a promise, he most assuredly would not have regarded it as a valid obligation, years after relinquishing personal intercourse with the dishonoured beauty. Again, if that had been the true story of his intimacy with Maddalena, what reason was there for keeping the matter from Barbara's knowledge, after he had married her? In fact, the apology does too much, bringing down the entire structure of the tale with a crash. Let us, however, say that we like Miss Edwards all the better for her error. Consenting to humour the existing taste for bigamy stories, she was determined not to make too great a sacrifice of womanly dignity. For a consideration she would touch pitch—but pitch, white and perfumed—pitch which she

might lay aside with clean hands. Just as Mrs. Ratcliffe used to sear her stories with the requisite amount of ghostly horrors, capable of explanation in the last chapter, so has Miss Edwards effected a compromise between her own sense of right and the depraved appetite of the public, giving zest to her romance by the introduction of a bigamist who, as the curtain falls, is proved to be a man of exemplary character. What her story loses by this compromise, the personal character of the lady gains. Whether it will not be best for her, both as a woman and an artist, to have no further transactions with white pitch, is a question which she will do well to put to herself.

A Dictionary of the Bible. Edited by William Smith, LL.D. 3 vols. (Murray.)

LAST week we announced the completion of Dr. Smith's 'Dictionary of the Bible,' in a general way, reserving special criticism on its merits for a future time. The book is one to daunt a critic. Nearly eight thousand columns of a very small type, distributable into about twenty thousand separate articles, on a great variety of topics, composed by writers of very different qualities, ask a good deal of reading from a man who has to report on their merits, even in a superficial manner. By diving into the big book here and there, and by comparing the brief articles inserted with what has been recently written and observed, we have enabled ourselves to say that, with some few faults, this 'Dictionary of the Bible' is a monument of scholarship and caution. The editor has evidently desired to produce a work which should be considered *safe*, even by timid parents and clergymen, and in accomplishing this desire he has been pretty successful.

It is true, that free Biblical inquirers have been able to cite more than one writer in the 'Dictionary' as leaning towards their "heretical" views. For example, the article Pentateuch, in the second volume, written by the Rev. Stewart Perowne, Vice-Principal of St. David's College, Lampeter, is cited by Bishop Colenso, in his new volume, as being in some degree amenable to the charges which are levelled against his own published opinions. And this is "in some degree" true. Mr. Perowne arrives at the conclusion that the Book of Genesis is composed of two distinct narratives—now commonly known as the Elohist and the Jehovistic portions—the Elohist narrative being older than the other, though Mr. Perowne is of opinion that the two parts may be, in the main, as old as the time of Moses. In the main only: for he admits that some words and phrases must have been introduced into that book long after the deliverer of Israel died in the land of Moab. On the whole, Mr. Perowne concludes, that Genesis rests on documents older than the time of Moses—that Exodus, Leviticus, and Numbers, were "to a great extent" Mosaic (he does not say were actually written by Moses)—that Deuteronomy, except the concluding part, was really written by Moses—that the work, as a whole, was probably composed by Joshua, or by some of the elders acting under him—and that the final touches were given to the sacred record, and the chapters and divisions put into their present shape so late as the days of Ezra, after the return from the Babylonian captivity. Such admissions, on the part of a bishop's examining chaplain, will be considered by some as very dangerous to the faith. To these timid persons, it will be of little use to say that no competent and candid Hebrew scholar can arrive at any other set of conclusions.

On the whole, however, Dr. Smith's contri-

butors have managed to keep clear of those controversies as to creeds and articles which stir the bile and seem to madden the blood of gentle and learned men. On such subjects as the position, form, and decoration of the Temple, he admits of open discussion. Mr. James Fergusson contributes a clever, suggestive, and unconvincing paper on the Temple. Unhappily, the writer of this article, a very good judge of styles and eras in architecture, has never been to Jerusalem, but has had to rely for his materials of judgment on the chance sketches of painters, and the descriptions of travellers who had none of his theories in their minds. These have often, we think, unconsciously misled him. We have described his paper as clever and unconvincing; and in saying so, we would discriminate between Mr. Fergusson the architect, and Mr. Fergusson the antiquary. Where he speaks from his abundant knowledge as an architect, we go with him very easily; thus, we consider his account of the tabernacle, or sacred tent, to be excellent; and from what we have seen of the ruins of ancient synagogues in Palestine (not to speak of the new ones recently erected on Mount Sion), we can hardly doubt that he is quite correct in the form which he gives to the sacred buildings on Moriah. But there we stop. His distribution of the Temple platform, and particularly his choice of a site for Solomon's proud edifice, we absolutely reject. Mr. Fergusson is hampered by a theory which no other human being had ever imagined—namely, that the Mosque of Omar is the Basilica of St. Helena, and covers the site of the Holy Sepulchre. The dome of that mosque covers the sacred rock, which Hebrew, Christian, and Moslem traditions all point to as the thrashing-floor of Araunah, and the actual spot on which David saw the Angel of the Lord. Readers of Mr. Fergusson's article would do well to consult Mr. Lewin's observations on the Haram enclosure: especially those written since this careful antiquary went to the Holy Land to judge for himself.

If we were disposed, in the midst of so much that is good, to find any fault with Dr. Smith, for his manner of editing this 'Dictionary of the Bible,' we should say that he has trusted a little too much to second-hand authorities—to persons who owe their knowledge of the Holy Land to Robinson, Stanley, Porter, and others, instead of to their own eyes and ears. Unacquainted with Syria himself, he has, we think, underrated the value of personal observation. When one man copies another, he commonly makes some mistake in the transcription. We notice many small errors in the text, which doubtless come of this source. Thus, Rachel's tomb is said to have a square court on the east side, "with high walls and arches." The place described as a court is an open room, common in every part of Palestine, and the wall is very low. The tomb is said to be neglected and falling to decay: it is in very good condition—for the East. It is described as two miles from Jerusalem, one mile from Bethlehem. It is, however, full seven miles from Jerusalem and not more than half a mile from Bethlehem. The writer, in copying from Murray's 'Hand-book,' mistook two hours' ride for two miles. Again, in the article on the Mount of Olives (a very good article, let us say, in the main), there are errors of transcription or of sight. This statement is amazing:—"On the north [of Jerusalem] a space of nearly a mile of tolerably level surface between the walls of the city and the rising ground, on the east the Mount is close to the walls." The truth is, that on the east, the Mount is more than a

mile from the city wall. If Dr. Smith will try a walk on a summer's day from St. Stephen's Gate (so called) to Olivet, by the shortest cut, down through the Turkish cemetery into the bed of the Cedron, past the tomb of Our Lady Mariam, and the Garden of Gethsemane, up the road along which David fled, he will find it, close to the wall, as his 'Dictionary' calls it—what the Evangelist found it—"a Sabbath-day's journey."

We need not pursue these observations. With a few trifling drawbacks, such as we have pointed out, we consider this 'Dictionary of the Bible' as a very satisfactory book: liberal in the true sense, learned in the best sense: a work which is a credit to English scholarship and English enterprise.

Letters of Felix Mendelssohn Bartholdy from 1833 to 1847. Edited by Paul Mendelssohn Bartholdy, of Berlin, and Dr. Carl Mendelssohn Bartholdy, of Heidelberg. Translated by Lady Wallace. (Longman & Co.)

It is obvious, at a first glance, that this second translated volume of letters has not profited by the advantages of supervision which made the former one a fairly correct, at least, if not a graceful version. As is the case with the language of all who use a rich and coloured style,—not excluding such allusions and personalities as mark the epistolary form,—Mendelssohn's German is not easy to translate. Lady Wallace, we are sorry to say, cannot be congratulated on her rendering of it. Nevertheless, it is not possible to again take up this delightful record of the busy and virtuous life of a man of genius, without regretting the absence of connecting links and explanations such as would have brought the work into a somewhat closer resemblance of that which Europe so warmly desires—a careful biography of the artist whose example, whether as regards the religion or morals of genius, is without a paragon in the world of musicians. When we think of the lives of gifted men, in the story of which, or of their family connexions, so much must be suppressed—when we know that, in Mendelssohn's case, the tale would be merely one of purity, wise cultivation, faithful and proud and domestic love (not without a golden thread of most excellent and genial humour running through it, so as to relieve the chronicle from the slightest chance of its becoming wearisomely didactic), we have a right to express disappointment that years are allowed to go by, that treasury after treasury of recollection is permitted to be closed by death, and that still nothing is done save in the fragmentary, tantalizing, and incorrect fashion of these collections. It has not been thought worth while in this English version to rectify the error (corrected after due reference in the *Athenæum*) in regard to the first performance of 'St. Paul.' The English translation, however, has something beyond the original German book—a posthumous portrait of the master—placid in death, but very sad to look upon—because in the dead face there is something more of care and sorrow crossing the brow and loading the large eyelids than we can associate with the idea of entire repose.

There is not a page in this delightful volume of four hundred and thirty-five pages which would not yield matter of pleasure and instruction to the reader. This time, however, we must confine ourselves to two letters—one of these not from Mendelssohn's pen. The serene grace, the calm intelligence, the warm affectionate heart of his mother, have already been glanced at by those who have spoken of the blessed influences under which his character took its

almost faultless shape. It is fit to show how doubly rich he was—to display what a friend and counsellor the fiery youth had in his father. The following needs small preface. It relates to Mendelssohn's shortlived theatrical engagement at Düsseldorf, where, after having vainly attempted during a short period to work in harmony with Immermann, and in authority over musical stage-kings and queens,—he threw up the seals of office,—too hastily, it was thought by his father, who wrote thus to him on the occasion:—

"I must once more resume the subject of the dramatic career, as I feel very anxious about it on your account. You have not, according to my judgment, either in a productive or administrative point of view, had sufficient experience to decide with certainty that your disinclination towards it proceeds from anything innate in your talents or character. I know no dramatic composer, except Beethoven, who has not written a number of operas, now totally forgotten, before attaining the right object at the right moment, and gaining a place for himself. You have only made one public effort ('Amadio's Wedding'), which was partly frustrated by the text, and, in fact, was neither very successful nor the reverse. Subsequently you were too fastidious about the words, and did not succeed in finding the right man, and perhaps did not seek him in a right manner; I cannot but think that, by more diligent inquiries and more moderate pretensions, you would at length attain your object. With regard to the administrative career, however, it gives rise to another series of reflections which I wish to impress on you. Those who have the opportunity and the inclination to become more closely and intimately acquainted with you, as well as all those to whom you have the opportunity and the inclination to reveal yourself more fully, cannot fail to love and respect you. But this is really far from being sufficient to enable a man to enter on life with active efficacy; on the contrary, when you advance in years, and opportunity and inclination fail, both in others and yourself, it is much more likely to lead to isolation and misanthropy. Even what we consider faults will be respected, or at least treated with forbearance, when once firmly and thoroughly established in the world, while the individual himself disappears. He has least of all arrived at the ideal of virtue, who exacts it most inexorably from others. The most stern moral principle is a citadel, with outworks, in defence of which we are unwilling to expend our strength, in order to maintain ourselves with greater certainty in our stronghold, which indeed ought only to be surrendered with life itself. Hitherto it is undeniable that you have never been able to divest yourself of a tendency to austerity and irascibility, to suddenly grasping an object, and as suddenly relinquishing it, and thus creating for yourself many obstacles in a practical point of view. For example, I must confess, that though I approved of your withdrawing from any active participation in the management of details in the Düsseldorf theatre, I by no means did so of the manner in which you accomplished your object, as you undertook it voluntarily, and, to speak candidly, rather heedlessly. From the beginning you, most wisely, declined any positive compact, but only agreed to undertake the studying and conducting of particular operas, and, in accordance with this resolution, very properly insisted on another music director being appointed. When you came here some time ago with the commission to engage Krethi and Plethi, I did not at all like the idea; I thought, however, that as you were coming here at all events, you could not through politeness decline this service. But on your return to Düsseldorf, after wisely refusing to undertake another journey for the purpose of making engagements for the theatre, instead of persevering in your duties in this sense, and getting rid of all *odiousa*, you allowed yourself to be overwhelmed by them; and as they naturally became most obnoxious to you, instead of quietly striving to remedy them, and thus gradually to get rid of them, you at one leap extricated yourself, and by so doing you undeniably subjected

yourself to the imputation of fickleness and unsteadiness, and made a decided enemy of a man whom at all events policy should have taught you not to displease; and most probably offended and lost the friendliness of many members of the *Comité* also, among whom there are, no doubt, most respectable people. If I view this matter incorrectly, then teach me a better mode of judging."

What better pilot could inexperience find, over the sunken rocks which lie so thick, and so insidiously concealed, in the realm of the Sirens, than such a faithful friend as this father of Mendelssohn? Nothing, however, was more beautiful in him than the absence of arrogance, or self-justification, in his intercourse with his parents. The old and the young man seem to have lived in the most perfect mutual confidence: and the youth, in spite of every outward temptation and seduction, and every immature humour for independent action, which maturely spoke out so manfully in after days, when he had to vindicate himself and his purposes against the King of Prussia and his courtiers—obviously listened, not merely with ears, but with head and with heart, to the home-voices of those so solicitously anxious for his well-being. It may be repeated, there are few such family-pictures as this book discloses.

The second letter which we shall cite is livelier; belonging to another sphere of action and enjoyment—the date, five years later:—

"Frankfort, July 3rd, 1839.

"Dear Mother,—We are leading the most agreeable, happy life imaginable here. I am therefore resolved not to go away till obliged to do so, and to give myself up entirely for the present to a sense of comfort and pleasure. The most delightful thing I ever saw in society was a *fête* in the forest here; I really must tell you all about it, because it was unique of its kind. Within a quarter of an hour's drive from the road, deep in the forest where lofty spreading beech-trees stand in solitary grandeur, forming an impenetrable canopy above, and where all around nothing was to be seen but green foliage glistening through innumerable trunks of trees,—this was the locality. We made our way through the thick underwood, by a narrow footpath, to the spot where, on arriving, a number of white figures were visible in the distance, under a group of trees, encircled with massive garlands of flowers, which formed the concert-room. How lovely the voices sounded, and how brilliantly the soprano tones vibrated in the air; what charm and melting sweetness pervaded every strain! All was so still and retired, and yet so bright! I had formed no conception of such an effect. The choir consisted of about twenty good voices; during the previous rehearsal, in a room, there had been some deficiencies and want of steadiness. Towards evening, however, when they stood under the trees, and uplifting their voices gave my first song, 'Ihr Vögel in den Zweigen schwank,' it was so enchanting in the silence of the woods, that it almost brought tears to my eyes. It sounded like genuine poetry. The scene, too, was so beautiful; all the pretty female figures in white, and Herr B— standing in the centre, beating time in his shirt sleeves, and the audience seated on camp stools or campers, or lying on the moss. They sang through the whole book, and then three new songs which I had composed for the occasion. The third ('*Lerchengesang*') was rather exultingly shouted than sung, and repeated three times, while in the interim strawberries, cherries and oranges were served on the most delicate china, and quantities of ice and wine and raspberry syrup carried round. People were emerging in every direction out of the thicket, attracted from a distance by the sound of the music, and they stretched themselves on the ground and listened. As it grew dark, great lanterns and torches were set up in the middle of the choir, and they sang songs by Schelble, and Hiller, and Schnyder, and Weber. Presently a large table, profusely decorated with flowers and brilliantly lighted, was brought forward, on which was an excellent supper, with all sorts of good dishes and

wines; and it was most quiet withal, and lonely in the wood, the nearest house being at the distance of at least an hour, and the gigantic trunks of the trees looking every moment more dark and stern, and the people under their branches more noisy and jovial. After supper they began again with the first song, and sang through the whole six, and then the three new ones, and the '*Lerchengesang*,' once more three times over. At length it was time to go; in the thicket we met the waggon in which all the china and plate was to be taken back to the town; it could not stir from the spot, nor could we either, but we contrived to get on at last, and arrived about midnight at our homes in Frankfort. The donors of the *fête* were detained in the forest till two o'clock, packing up everything, and lost their way along with the large waggon, finding themselves unexpectedly at Isenburg; so they did not get home till long afterwards. There were three families who had the merit of this idea, and whom we have to thank for this memorable *fête*. Two of these we were not at all acquainted with, and the third only slightly. I know now how songs ought to sound in the open air, and hope shortly to compose a gay book of them. It must be tiresome enough for you to read descriptions of *fêtes* long past, and indeed such descriptions are of no great interest even to those who were present, but far more trying to those who were not; and yet I cannot resist telling you also of an entertainment given by Herr E—, which took place last week, because I know you rejoice in any marks of honour bestowed on me, and this was indeed a very great one. We were invited, along with many whom we knew and some whom we did not know, chiefly members of the St. Cecilia Association. First, we had some music, and played and sang; then, the door of a dark room was thrown open, and from an opposite direction resounded my overture to the '*Midsummer Night's Dream*.' While it was being played a curtain drew up, and displayed a most charming tableau, Titania sleeping in a flower; hovering over her was Cobweb spreading out the curtain, Peaseblossom fanning her, Moth, and the others,—all represented by lovely young girls; and a whole succession of tableaux followed, accompanied by my music. The second was a German girl of the olden time in her chamber, while her lover, in rain and snow, was singing under her window, '*Leucht' heller als die Sonne*,' which seemed to please her uncommonly. This was succeeded by an '*Ave*' for eight voices, with the Angel, bearing a lily in his hand, appearing to the kneeling Mary. Then came a beautiful Zuleika, in a Persian apartment, who, without changing her attitude, sang my song in E minor very sweetly and prettily. This was followed by a masterpiece—Spanish peasants' nuptials,—three handsome couples of lovers dancing, admirably costumed and placed, and behind them a pathetic Don Quixote, when the little chorus in c, '*Nun zündet an*,' was appropriately sung. Next came a youth with a small neckcloth and a large shirt-collar, in a vineyard with a sketch-book, and he sang '*Ist es wahr?*' and most charmingly he sang it. Seventhly (for I am now falling into the catalogue style), a chapel, with a handsome Gothic (mock) organ, at which was seated a nun, with two others standing by her, who sang from the printed music '*Beati omnes*,' the choir responding behind the scenes. Eighthly, two girls at a well, singing by heart, in the most enchanting manner, my duett, '*Ich wollt' meine Liebe*,' having contrived, under some pretext, to get the music transcribed. Ninthly, St. Paul on the ground, his escort in alarm, and a chorus of women singing behind the scenes. Tenth and last, before the curtain was drawn up, '*As the hart panteth after the water-brooks*' was sung, while I was wondering how they would manage to represent the panting of the hart, and who was to attempt it. But now comes something more especially for you, Mother. They had dressed S—, who is thought to resemble me, to personate myself; and there he was, sitting in an inspired attitude, writing music, and chewing away at his handkerchief (a habit of Mendelssohn's), and by his side

a lovely St. Cecilia with a wreath. Now, Mother, I hope you will no longer call me the 'reverse of a charlatan;' for my describing all this myself, without the ink turning red for shame, is really a strong measure! As I am in a boasting mood, I may as well tell you at once that I have proposals from two musical festivals for 1840. And now enough of myself and my braggadocio. I have however been very busy here, and have completed a pianoforte trio, five four-part songs for the open air, and three fugues for the organ, as well as commenced many others. I have practised the organ so steadily, that on my return to Leipzig I purpose giving an organ concert there, and I think that my pedal playing is now very tolerable. Dear Fanny! I beg that among the six great organ preludes and fugues of Bach, published by Riedel, you will look at the fugue No. 3, in C major. Formerly I did not care much about them, they are in a very simple style; but observe particularly the four last bars, natural and simple as they are, I fell quite in love them, and played them over at least fifty times yesterday. How the left hand glides and turns, and how gently it dies away towards the close! It pleased me beyond all measure."

There is no leaving this book, which is fuller of artistic precept, and record of practice, and personal indications of character, than any collection of musical letters which, till now, has seen daylight. There will be no end of appeal to it, so long as people shall live who believe that Music is no sensual enchantress, no enervating Dalilah, but a Muse, a Grace, a power, a truth, and a humanizing influence—among the arts.

BOOKS FOR BOYS AND GIRLS.

The Pilgrim's Progress, as illustrated by Messrs. H. C. Selous and P. Priolo, published by Messrs. Cassell, Petter & Galpin, is, if judged by its own standard, as intended for popular use, a creditable example of what an illustrated book ought to be. Mr. P. Priolo has improved upon his designs, and there is now a certain keeping between his style and that of the text in a common ornateness of character. Bunyan's prose, with all its affected ruggedness and simplicity, is highly artificial, and even cumbrous, yet devoid of the finished grace of 'The Faerie Queene,' to which he was so much indebted. The marked modern Germanism of Mr. P. Priolo's manner of execution and design has much the same affected simplicity and real cumbrousness. Mr. P. Priolo often draws well and composes with skill; his work is more genuine, because less demonstrative, than that of Mr. Selous; his backgrounds, so important to the style adopted by him here, are often pretty, and mostly apt to the subjects they accompany.

Lily's Day, published by Messrs. Dulau & Co., is a child's book, illustrated with a series of designs by M. Frölich. The text of this publication is perfectly infantile. The illustrations, at least those that are most simple in character, comprising single figures of children, are free from the "hot-pressed" and meretricious sentiment we find in sketches by M. Frölich; although these are trivial to the last degree—such, in fact, as every dextrous draughtsman makes—they are at least healthy. M. Frölich will do well to leave the highly-scented rose-water gods and goddesses, and the nymphs of the French stage—such as we recently found on the same pages with "Cupid and Psyche"—outside the pale of Art, and honestly content himself with drawing little children in books that are meant to lie on drawing-room tables for a season.

Mr. Booth publishes *The Seven Ages of Man*, described by Shakespeare, depicted by K. Snirke—a series of photographs from the well-known works of the English painter. Despite the real beauty of some of these designs, everybody feels them to be anachronisms, out of keeping with the text they illustrate, and generally unworthy of it; the best of them is "The Lover," which, although a little sentimental, is graceful in design, and displays much pictorial power, such as was denied to many artists of Snirke's time. The book itself is exceedingly well got up.

Ye Book of Sense—a series of outline sketches, to which doggerel rhymes, of execrable quality, have been appended,—differs from its obvious prototype, Mr. E. Lear's delightful 'Book of Nonsense,' in every quality. Where the original is witty and startling in its queer appositions, the copy is impertinent and dull. Where Mr. Lear treats us to a piece of broad and clever drawing, the author of 'Ye Book of Sense' puts scratches and lean forms. The learned handling, that shows in the original a landscape almost by a single line, is here puny, timid and blind. By both the affirmative and the negative examples in question we are more than ever convinced of the wisdom of the old saw, which avers that "it takes a clever man to play the fool." Possibly, when in his sober senses, the author of this egregiously dreary series may be more successful. We are at a loss to guess what could have induced Mr. Croydon, of Torquay, to publish the work.

Of all the old writers none has been so often reprinted as Bunyan; three or four editions of 'The Pilgrim's Progress' come before us every year, published in all ways, at all prices, with or without illustrations. Messrs. Bickers & Son have this year reproduced the almost forgotten *Divine Emblems; or, Temporal Things Spiritualized* of the old Nonconformist writer. This edition is accompanied by the quaint head- and tail-pieces of an edition, long out of print, published by W. Johnson, of Ludgate Hill, in 1767, and, of course, with the illustrations done in the naïve manner of a hundred years ago. Although most of the 'Emblems' are cumbrous, and the engraving is cold and dull in spirit, it was worth while to re-publish a book written by Bunyan. We fear, however, that a little boy, the good little boy for whose benefit it re-appears, must be very good indeed ere he will relish the work.

Messrs. Nimmo, of Edinburgh, publish the *Elements of Designing on the Developing System, calculated to bring out a taste for Order, Regularity and Symmetry*; or, in common English, a book of examples in rudimentary drawing. These are presented in archetypal forms, and, for a wooden child, are highly desirable. The child of flesh and blood who would submit to such a process of instruction as is proposed here, deserves to be taught by it. Pothooks and hangers would be dangerous stimulants to an infant trained on this system of "squaring out."

Messrs. Ward & Lock publish an edition of the *Arabian Nights' Entertainments*, styled Dalziel's Edition, profusely illustrated by many able artists, the names of some of whom do not appear on the cover of the number before us. There is something we do not like in this, because the works thus partly ignored are so full of spirit, so artistic, and, as a rule, so completely fulfil the conditions required for popular book-illustration, that the artists are entitled to recognition, if not honour. Among them should appear the names of Messrs. T. Morten, T. Dalziel, and the owner—whose name we shall be glad to know—of a monogram we read to be composed of the letters J. P. Q. Among the best designs in the book are, 'Scherazade relating her first Story,' by Mr. J. D. Watson; 'The Meeting on the Seashore,' by Mr. T. Dalziel; 'The Fisherman and the Genie,' signed with the monogram,—an admirably drawn and strong design,—and, still better, by the same, 'The Prince and the Ogreess.' These are wrought in a broad and powerful manner, are truly artistic in spirit, and, although not well printed, have a force that makes them welcome, after the deluge of hair-splitting engraving and flagrant sketching to which we are accustomed in book illustration. We commend the designs to those who like healthy work. As to the text, we have this to say, that purchasers must not imagine, because they find a paragraph from the writings of Mr. E. W. Lane, leading off on the first page of this issue by Messrs. Ward & Lock, that they buy even an abridged version of that distinguished orientalist's picturesque translation of the 'Arabian Nights' Entertainments.' The truth is, that the publishers of this edition have committed the mistake of using a text that appears to be a stringently abridged version of G. S. Beau-

mont's feeble translation from Galland's singularly uncharacteristic rendering of the original. Galland dedicated his production to one of the Maids of Honour to the Duchess of Burgundy; of course at a period when oriental studies were extremely different from what they now are. This issue shows that character has been sacrificed to condensation; almost all the rich local colouring of the text has vanished, and the process has been carried far beyond anything required in expurgation, or "rendering it fit for family use."

OUR LIBRARY TABLE.

A Treatise on the Fishery Laws of the United Kingdom, including the Laws of Angling. By James Paterson. (Macmillan & Co.)—This is a very useful compendium, and it appears most opportunely at the present time, when efforts are being made to restore our salmon fishery to its pristine vigour. It is an undoubted fact that salmon was once an important article of food in England; and there is no reason why it should not become so again. Unfortunately, the cupidity and selfishness of owners have almost exhausted our rivers. The interference of Parliament has become necessary, and Acts for the protection and regulation of the salmon fishery have recently been passed for each division of the kingdom. Mr. Paterson gives these in full in his Appendix, and this may be consulted with profit by those who are interested in the progress of the movement. The general laws of fishery, however, occupy the larger portion of Mr. Paterson's pages. The subject is not free from that happy complication which confers an interest on almost every branch of the English law. Apart from questions as to common law rights, customs, &c., we find 75 statutes referred to in this little book, and about 292 decided cases cited as precedents. The origin of fishery rights is, in many instances, so old as to be involved in obscurity. *Primâ facie*, fishing in the open sea is free to all the world; that in English territorial seas (i.e. within three miles of the shore) and in navigable rivers originally belonged to the Crown; and that in non-navigable rivers to the owner of the soil. In the first kind (in which, of course, there can be no individual ownership), disputes are usually decided by the customs of the place. Thus, the customs of the Greenland Whale Fishery, the Galapagos Island fishery, &c. have been quoted and recognized in our courts. As to the second, the right of the Crown was long since esteemed to be the right of the public, and as far back as the reign of Henry the Third it was settled that the King might not take this kind of fishery from the nation by granting it to an individual. At last the right of the Crown became limited to "royal fish," including the whale, the sturgeon, and (according to some authorities) the porpoise. Grants as old as Henry the Second, however, were allowed to remain in force; and it is probable that some few have crept in since. Thus, there were two kinds of private fisheries, one arising from royal grant, the other pertaining to the ownership of the soil. These were subject to all the modifications and fluctuations of other private property, and the right of fishing might even be sold off and detached from the soil. In the mean time, custom and prescription had their share in complicating matters, and the terms "common fishery," "several fishery," "free fishery," "fishery in gross," and "common of fishery," involved such subtle distinctions that even crined judges dreaded to approach the awful subject. Phrases which described them have remained. Similarly the Crown fishery rights have vanished in the mist of antiquity, and Her Majesty Queen Victoria claims only "royal fish," consisting of the whale and the sturgeon. Of course, Mr. Paterson gives us all these and many other antiquarian details, without which the laws of fishery, even at the present day, could not be fully understood; but he also gives us what is much more immediately useful, the law of weirs, dams, gratings, gaffs, nets, strokebails, whale-fishing, oyster-beds, putchers, putts, ladders, leisters, everything, in fact, that is required by the fisherman and the owner of fisheries in the present practical age.

Mr. Wind and Madam Rain. By Paul de Mus-

set. Translated by Emily Makepeace. Illustrations by Charles Bennett. (Low & Co.)—This is a pleasant story, charmingly translated from the French of Paul de Musset. It is cleverly illustrated, and will be acceptable as a gift book to intelligent children. We have submitted it to nursery criticism, and the verdict is decidedly favourable.

Tales of Many Lands. By M. Fraser Tytler. (Virtue Brothers.)—This little book contains several stories likely to possess an interest for children. The style is somewhat artificial, but the stories are pleasing, and the readers to whom it is addressed are not likely to be severe critics.

Bygone Days in our Village. By J. L. W. (Edinburgh, Oliphant.)—This is a collection of mild, amiable stories without any strong points of interest, but entirely inoffensive, and with a vein of gentle, natural feeling running throughout.

Wise Sayings of the Great and Good. (Whittaker & Co.)—The compiler of this useless volume is of opinion that the thoughts of great thinkers, like snuff, should be taken in pinches. His aim, he acknowledges with self-complacency, "has been to make the selections for the most part, short." In this respect he has succeeded; his extracts from great poems, dramas and treatises being more frequently under six lines in length than above that number. It is needless to say, that these minute fragments, in most instances, fail to convey the teacher's thought, whilst, in some cases, they actually misrepresent it. Not seldom, the pieces thus snipped off from noble passages have no more beauty in them, taken apart from their context in the original, than the petal of a flower, which has been divided and subdivided with a pair of scissors.

A Terrible Woman; or, Strong and True. By Austyn Graham. 2 vols. (Maxwell & Co.)—The "terrible woman" of this ill-named story is no very terrible personage. She smokes tobacco—not for her own enjoyment, but for the health of her hothouse flowers. She is a bold rider, a reckless talker, and, in many respects, too strong-minded to hit the taste of fastidious critics; but she is womanly at heart, and benevolent in her method of spending the ample wealth at her disposal. The main interest of the story turns on the sin and repentance of Ethel Marsden, a poor girl, who is seduced by an empty-headed young coxcomb, and solaced in her last moments by the terrible heroine. The tale is far from pleasant, and fails to hold the reader's attention; but it contains a few passages which induce us to think, that if Mr. Graham were to make a judicious selection of a subject, both agreeable in itself and lying within the range of his artistic powers, he might produce a work more likely than his present imperfect book to be popular at the circulating libraries.

Florian's Husband. 3 vols. (Hurst & Blackett.)—"*Florian's Husband*" is an ambitious book, written in distant imitation of Sir Bulwer Lytton, without any of the skill and genius with which that author knows how to redeem his long pages of metaphysics. The story is pure nonsense told in a mysterious, disjointed manner; and though it is all supposed to take place in England, and some of it in well-known parts of London, it is shadowy and incongruous. The hero is a young man who has a guardian, who never tells him who he is, but turns him adrift in the world with five hundred pounds for a fortune; there is a young lady, Florian, with whom he has fallen in love by seeing her gather flowers, but the two never speak,—and this young lady is engaged to marry somebody, who fancies she does not like him,—and she suddenly vanishes from her father's house; and there is a mysterious marriage, and her husband is a man who to all appearance has died and been buried; but he has only made believe to die, that he may marry Florian and keep her in a mysterious hiding-place, until he is found out and shot by the young man she was engaged to marry; and there is a mysterious woman who is always hemming a piece of white cambric; and there are bygone mysteries and wrongs looming in the background, but which, when explained, look as foolish as a turnip lantern which has been taken for a ghost. The style is inflated, and the characters are like masqueraders trying to speak according to their costume.

The Man of the Hour: a Tale of Real Life. By Alfred Gladstone. 2 vols. (Newby.)—"Mr. Josiah Allcroft sat complacently in a debtors' gaol. Other debtors, of a meagre stamp, gazed at his beaming countenance, and envied the fortitude with which he bore his lot; but Mr. Josiah Allcroft was a man of mark, and was fulfilling his destiny, even in a gaol." These are the opening words of a novel, the last page of which tells the reader, "The last that was heard of Josiah Allcroft was, that he was doing a very large business in Australia, and had become a colonial M.P. No one could tell what he was worth, and no one but himself—knew what he owed." Mr. Josiah Allcroft is "the man of the hour," and the hero of the story which bears that title. Between his introduction on the author's stage as a fraudulent debtor, and his final dismissal as a prosperous scoundrel, Mr. Josiah passes through many vicissitudes. He cheats confiding tradesmen, starts bubble companies, filches money, laughs at the indignation of the honest men whom he plunders, gets into parliament, notwithstanding his scandalous reputation, figures away as a speculator, breaks up a credulous joint-stock bank, and, escaping the proper punishment of his misdeeds, flies to Australia with more than 2,000*l.* in his pocket. How the triumphant knave fares in Australia the reader knows. The chief lessons of the story are—that debt is nothing but a matter for pleasantry and jest; that a debtors' prison is an agreeable place for temporary seclusion; that the brands of fraud and bankruptcy on a clever fellow's reputation, instead of working his ruin and permanent degradation, actually help him onwards to social success; and that the man is a fool who is not ready to play the rogue, whenever dishonesty would answer his purpose better than honesty. Mr. Alfred Gladstone illustrates these vicious views with some coarse humour. '*The Man of the Hour*' may be the last straw of corrupt and licentious teaching destined to break down the infirm honesty of a weak-minded clerk. Six months hence the author will probably feel that he ought not to have published his book.

Men of the Time—[Männer der Zeit]. (Leipzig, Lorch.)—So much has been said about German industry, that we are afraid of being accused of truism, or plagiarism, if we repeat it now. We would rather observe that the qualities so generally assigned to German writers, which tend to remove their greater works from the sphere of common readers, are admirably adapted for producing works of reference. On all statistical subjects the Germans are copiously supplied with manuals, from the '*Almanach de Gotha*' to the writings of Dr. Kolb, and the coloured maps which present armies, religions, or national debts at a glance. For general topics there is nothing like the '*Conversations-Lexikon*'—equal in range to one of our encyclopedias, while its price puts it within the reach of much humbler purses, and the compactness of its information makes it more fit for the casual reader. And though we can point to our encyclopedias as unequaled in their line, there is nothing we can compare with the German '*Staats-Wörterbuch*'; which, as a special handbook for political subjects, is most valuable, if not indispensable, to the journalist and the statesman. The book before us may be commended for the same merits, though in a less degree. Its especial value is the width of its comprehension. The thousand biographies it contains are distributed impartially among existing men and women, and bristle with facts, dates, and authorities. We are especially glad to notice the unusual favour it shows to the names and titles of our countrymen. The mistakes that have been made on these matters by foreign writers are sufficiently notorious; and we may hope that frequent admonition has at length taught our nearest neighbours something about the nature of "*Sir*." Yet it was only a couple of years ago that an eminent German, in paying his tribute to the memory of Macaulay, before the Bavarian Academy of Science, began with "*Sir Thomas Babington Macaulay*," and the error has passed unnoticed even in such an authority as the '*Staats-Wörterbuch*.' Nothing of the sort is found in the work before us. Any faults we notice are generally faults of colour rather than of drawing; of wrong

impressions conveyed, than of erroneous statements. It is hardly correct to say that Tennyson contributes frequently to the better journals and magazines, and that every two or three years he collects these scattered pieces and brings them out as a whole. Nor is it true that Tennyson is not popular, but merely the poet of studious youth. The German, no doubt, can find ample warrant to support both these statements, but he could never convince Englishmen of their accuracy. In like manner, the judgment upon Sir Archibald Alison would not find much approval among historical critics. And to state that Mr. Ainsworth owns three magazines, one of which always, and sometimes all of which together, contain new productions of his pen, is to raise a surprising facility to the ranks of the marvellous. Both its English and French biographies are admirable in their way, and of course its strong point is at home. The full accounts it gives of German Princes and statesmen make it a valuable companion to the student of the Frankfort Congress, or the questions of Prussia and Schleswig-Holstein. There are many books in which the lives of distinguished men of letters are given, but the "blazoned statesman and king," on whose antecedents and character the peace of Europe may depend, are seldom so carefully traced out as they are in this biographical dictionary.

Of Miscellaneous Publications we have to announce: *The Dano-German Conflict and Lord Russell's Proposals of Mediation* (Longman),—*The Destruction of the American Carrying Trade*, by F. M. Edge (Ridgway),—*The Metropolitan Scavage; or, the Conversion of Lord Torrington*, by T. Ellis (Ward Brothers),—*Some Account of the Vacuum Apparatus of Dr. T. Junod, of Paris; in a Letter to a Friend* (Hunt),—*Memoir of the late David Boswell Reid*, by Hugo Reid (Simpkin),—*A Familiar Epistle to R. J. Walker, formerly of Pennsylvania, &c., from an Old Acquaintance* (Saunders, Otley & Co.),—*Insolvent Sick and Burial Clubs, the Causes and the Cure; or, How to Choose or Found a Reliable Friendly Society*, by C. Hardwick (Simpkin),—*Variation of the Death Rate in England*, by W. Royston (Manchester, Cave & Sever),—*Remarks on Some of the Numerical Tests of the Health of Towns*, by A. Ransome and W. Royston (Manchester, Fowles & Sons),—*The Peril of the Republic, the Fault of the People*, by D. Dogherty (Philadelphia, Lippincott),—*Scottish History, Memoirs and Associations, being an Address*, by W. Burns (Glasgow, Murray),—*Rules for Zoological Nomenclature*, by the late H. E. Strickland (Edinburgh, Neill),—*Archbishop Whately and the Restoration of the Logic of Logic, a Lecture*, by A. C. Fraser (Macmillan),—*L'Empereur Napoléon III. et Le Congrès Européen, par un Ancien Diplomate* (Ridgway),—*Classical Studies as an Introduction to the Moral Sciences: a Lecture*, by J. R. Seeley (Bell & Daldy),—*A Clue to Railway Compensation, the Value of Estates, and Parochial Assessments*, by T. Morris (Simpkin),—*"Not Guilty": a Letter addressed to Sir C. Trevelyan in Defence of the Presidency of Madras*, by an Indopolite (Madras, Gautz),—*The Relations of Landlord and Tenant in India* (Serampore Press),—*Letter from a Polish Patriot to the National Government of Poland*, by D. K. Schédo-Ferroti, translated by C. Sharp (Jeffs),—*The Noachides and their Descendants*, by J. A. M'Leellan (Londonderry Standard),—and *German Grammar, Past and Present: a Lecture*, by Dr. Buchheim (Bell & Daldy).

LIST OF NEW BOOKS.

Aikin and Earbauld's *Evenings at Home*, 10th ed. 8vo. 3/6 cl.
Alison's *History of Europe*, People's ed. Vol. 2, cr. 8vo. 4/ cl.
Anthropological Review, Vol. 1, 1863, 18/ cl.
Armstrong's *Cruise of the Daring*, 12mo. 8/ bds.
Armstrong's *Sailor Hero*, 12mo. 5/ bds.
Bateman's *The Two Families, or Power of Religion*, 8vo. 3/6 cl.
Bellamy's *800 Practical French Exercises*, 12mo. 2/ cl.
Birk's *Bible and Modern Thought*, with Appendix, 8vo. 4/ cl.
Boosey's *Drawing-Room P. F. Book*, V. 2, 4to. 4/ complete, 8/.
Boy's Christmas Annual (Boy's Journal, Vol. 1863), 8vo. 5/ cl. gt.
Boyle's *Court Guide*, 1864, 12mo. 8/ rean.
Braithwaite's *Commentary* (Midwinter, No. 6), 12mo. 2/6 swd.
Brown Book, *The Hotels, &c. of London*, cr. 8vo. 2/6 cl. limp.
Bryan's *Divine Emblems*, 12mo. 5/ cl. gt.
Burse's *Ferrage*, 1864, royal 8vo. 38/ cl.
Chambers's *Journal*, Vol. 50, imp. 8vo. 4/6 cl.
Ciceronis de Officiis, editio Ferguson, new edit. 18mo. 1/6 cl.
Cooper's *Mark's Heart*, 12mo. 1/ swd.
Coxe's *Plain Thoughts, Church Subjects*, 8vo. 3/ cl.
Elements of Designing, No. 1, 4to. 1/ swd.
Enfield's *Speaker*, edit. by Fyfe, new edit. 12mo. 2/6 rean.
English Church Union Calendar, 1864, 2/ bds.

Entomologist's Annual, 1864, 8vo. 2/6 bds.
 Ferguson's Hook-out Temples of India, 74 photos. 8vo. 63/4 cl. pt.
 Fletcher on Consumption, 1863, 8vo. 1/1 s/wd.
 Fontaine's Fables, Notes by Léviass, 11th ed. 12mo. 4/8 s/wd.
 For Ever, a Story of English Country Life, 3 vols. post 8vo. 31/3 cl.
 Galloway's Second Step, Chemistry, 8vo. 10/4 cl.
 Godwin's Another Book for Life, illust. sm. 4to. 5/4 cl.
 Handel's Judas Macabean, 4to. 1/1 s/wd.
 Imperial Calendar, 1864, 12mo. 2/10 s/wd.
 James's King's Highway, 12mo. 1/1 s/wd.
 Jevons's Logic of Quality apart from Quantity, post 8vo. 3/6 cl.
 Jones's Mercantile Directory, Halifax, 1864, cr. 8vo. 3/4 cl.
 K Usher's Key to Elementary Greek Grammar, 12mo. 2/6 s/wd.
 Layher's Stamp Tables, &c., Notes by a Barrister, 12mo. 5/4 cl.
 Life of Sir Timothy Graculus, edit. by Omega, 2 v. post 8vo. 21/4 cl.
 Malet's Metrical Version of Psalms, royal 16mo. 3/4 cl.
 Mayhew's Illustrated Horse Management, 400 illust. 8vo. 13/6 cl.
 Mining and Smelting Magazine, Vol. 4, 8vo. 7/6 cl.
 Oliver & Boyd's Edinburgh Almanack, 1864, 12mo. 5/6 bd.
 Perrin's Fables Amusantes, by Gros, new edit. 12mo. 2/4 cl.
 Punch, Re-issue, 1863, 4to. 10/6 cl.
 Punch, Re-issue, Vol. 35, 4to. 5/6 bds.
 Puss in Boots, by Otto Speckter, coloured, 16mo. 2/6 cl. Imp.
 Rail Lib. 1200mb the Postage, by author of 'Haji Baba', 12mo. 2/4 cl.
 Ranking's Abstract, Vol. 38, July-Dec. 1863, post 8vo. 6/6 cl.
 Ruff's Turf Guide, Winter edit. 1864, 12mo. 3/6 cl. s/wd.
 Russia, America, France, England, 8vo. 1/1 s/wd.
 St. James's Music Album, 1864, folio, 21/6 bds.
 Select Lib. of Fiction: 'Mill's Belle of the Village', 12mo. 2/6 bds.
 Shakespeare, ed. by Staunton (4 vols.), Vols. 3 & 4, demy 8vo. 10/6 ea.
 Shilling Books, Long, Henry, Bifax, and Bird Life, Imp. 16mo. 1/1
 Smith (James), Life of, Cheltenham, 32mo. 1/6 cl. pt.
 Velazquez's Spanish and English Dictionary, 12mo. 10/10 s/wd.
 Waverley Novels, Vol. 5, 'Surrey's Daughter', 8vo. 1/1 s/wd.
 Webster's Royal Book, 1864, 12mo. 3/4 cl.
 Worgan's Divine Week, Geologic Periods, with Days of Creation, 5/

WILLIAM MAKEPEACE THACKERAY.

THE 24th of December brought startling news to all who care for men of mark. Though it was known among Mr. Thackeray's friends that he had been long a sufferer from bad health, often painfully disabling him from literary exertion, the tidings that he had been found dead in his bed, on the morning of Thursday week, were felt as a shock by thousands in the midst of their cheerful preparations and social gatherings—a loss full of matter for grave thought and sad recollection. As a wit and a man of imagination Mr. Thackeray had too long been an object of admiration, remark, and comparison, for his decease not to create a sensation as peculiar as it has been universal.

How he was born fifty-three years ago,—the son of a gentleman in easy circumstances, and received, in part at the Charter-house, the liberal education of one in whose family there were scholars, has been already told by our contemporaries;—how, when young, he was, for awhile, undecided whether his vocation was to be Literature or Art, needs not again to be dwelt on, save to note that, with some idea of working out his career as a painter, he resided for a considerable period abroad. On his return home he began the long struggle towards publicity and fame—made all the more difficult in his case by loss of fortune—in somewhat of a two-fold character—thus, as has happened before his time, failing for awhile to lay hold on either the literary public or those who care for Art. His criticisms on pictures, though acute and from the first worded in terse and epigrammatic language, were too incomplete and freaked with paradox to impress largely. His drawn sketches, though showing a nice perception of character (as the best expression of which his realization of his own *Becky Sharp* may be cited), did not betoken that earnest study, lacking which the best endowed man must be contented to rank among amateurs, not artists. His easy literary essays again, though lively and showing originality of thought and direction, bore the same character: there was more in them of the trifler, than the worker with a purpose. To offer anything like a complete list of these is impossible—many of them, we imagine, he would have been loth to claim. Among them were verses, half sad, half sardonic—moving easily and musically—unless memory deceives us, anonymous attempts at comedy and opera—translations—saucy reviews of contemporary painters and men of letters, by which Mr. Michael Angelo Titmarsh began to make himself heard of. Then came travelling sketches of men and manners, of which the 'Paris Sketch-book' was perhaps the first; to be followed in course of time by the 'Irish Sketch-book,' and, best of all, by the record of a voyage in one of the Peninsular and Oriental Company's steamers—'From Cornhill to Grand Cairo.'

During these years of gradually growing reputation, Thackeray's hand was perpetually to be traced in *Fraser's Magazine*, where his 'Men's Wives,' his 'Yellow-plush Papers,' his 'Shabby-

Genteel Story,' his 'Great Hogarty Diamond,' and his 'Luck of Barry Lyndon,' successively appeared. It may have been that, to suit the tone of that periodical, which was at that time sarcastic and unscrupulous, he exaggerated a humour for banter and indifference, occasional personality, and too habitual a resolution to look upon the seamy side of life and manners, which, if not born with him, certainly grew into marking characteristics of his style and purpose as an author. These were turned to better account, because tempered with feeling and taste, in the course of the close connexion formed by him with the phalanx of merry and powerful men who established *Punch*, and who could hit as hard as the best among the Maginns and Lockharts—though, let it not be forgotten, with meanings as generous as those of the *Fraser* squadron were otherwise. In *Punch* the 'Book of Snobs' appeared, and some of Thackeray's best lyrics; his ludicrous Police Ballads, not exceeded by anything of the kind in our language; and that best of table-songs, Horatian in its grace of versification and geniality of sentiment, 'The Mahogany Tree.'

It was the publication of 'Vanity Fair,' however,—a work, we have been told, perversely rejected by many publishers—that, at last, set Thackeray in his place among the first novelists of Europe, and among the men of letters most sought after by opulent and titled personages at home and abroad. It is instructive to observe how the class of persons whom writers like Thackeray love to analyze and to satirize—fools of quality—rich, idle folk who want to be amused—free-living men and women, whose morals would the least bear exposure, have always been the most eager to welcome, to cherish, and to admit into the fold of intimacy the very guests and observers, "those authors," whom they have the most reason to dread—nor less instructive to mark how the other party has so often lent itself to a compact involving weariness unspeakable, and waste of time and truth of heart, for which no social advantages, however brilliant, can make amends.

After 'Vanity Fair' came, in due course of time, three other novels of modern society,—'Pendennis,' 'The Newcomes,' and lastly 'Philip'; and two other tales belonging to an elder world of manners—'Emond' and 'The Virginians.' The former is, to our thinking, the most finished expression of Thackeray's power as a scholar and an artist. To make up this list, possibly still incomplete, may be mentioned 'The Chronicle of the Drum,' an impromptu thrown off on the transfer of Napoleon's ashes to Paris; a series of Christmas books, including 'Mrs. Perkins's Ball,' 'Our Street,' 'Dr. Birch,' 'The Kickleburys on the Rhine,' 'The Rose and the Ring' (a quaint and racy fairy tale), 'Rebecca and Rowena,' that diverting continuation of 'Ivanhoe,'—lastly, the two courses of Lectures on 'The Humourists' and on 'The Four Georges.'

In all these books the same spirit is to be seen, the same enigma is propounded, by the mixture of geniality and mistrust, of tender feeling charmingly touched, and a blank cynicism, in its way as dreary as Byronism, which they contain. In all the language is clear, well chosen, well varied, and admirably devoid of affectation. To these novels, too, the world owes new acquaintances who have grown into daily intimates, if not always the friends to whom we attach ourselves. Not many modern English novelists have given us so many types as Thackeray. We know *Becky Sharp*, and dear vulgar *Mrs. O'Dowd*, with her turban and her great clattering fan, and *Major Pendennis* and *Colonel Newcome*, the *Vicomte de Florac* (a capital study of a French man of pleasure), and that old, rouged, unconquerable Jacobite harridan, *Lady Castlewood*—to name only some of the most prominent. It is a pity that we cannot bring ourselves to care for a single one among his heroines or heroes, and that one string of speculation (on which, as it were, truth and falsehood, hope and indifference, are tossed backwards and forwards, till we can hardly discern which is which) is so perpetually, monotonously played on. With these drawbacks—which it would be disrespectful to the memory of a distinct man

of imagination not to admit—Thackeray's novels are a remarkable series, destined to remain in the library of English fiction. Throughout Europe (especially in Germany) their popularity has kept pace with their acceptance at home.

Of the man of the world—of the man of wholesome and sincere domestic affections—of the man whose relations with his literary brethren have been so largely and inevitably discussed—these are too early days to speak. Enough to repeat and to regret that a void has been made in contemporary English literature; and that one whom we shall all miss has suddenly been withdrawn from among us. Peace and honour to the brother who is gone!

CERVANTES.

A literary relic of Cervantes, which if genuine is of the highest value and interest, has been discovered at Madrid. Don Luis Buitrago y Peribañez, having been requested to examine a number of old papers in the family archives of the Count of Altamira which had long lain neglected as of no importance, discovered among them several unpublished manuscripts of Lope de Vega, a Bible said to be "of inappreciable value," the genuine "cuentas del Gran Capitán," or accounts of the Great Captain Gonsalvo de Cordova, the supposed non-existence of which is the subject of a Spanish proverb, and finally a miscellaneous volume containing, among other things, a poetical epistle, hitherto entirely unknown, from Cervantes, when a captive at Algiers, to Mateo Vazquez, Secretary of State to King Philip the Second. Señor Buitrago, who, it appears, is not a literary man, only became aware of the great importance of his discovery on communicating with a literary antiquary, who induced Señor Hartzenbusch, the head-officer of the Royal Library at Madrid, to examine the volume. Señor Hartzenbusch, we are told in the 'Boletín Bibliográfico Español,' to which we are indebted for these particulars, "could not but admire so precious a manuscript," but nothing is said of his opinion as to its genuineness. It is well known that the manuscript itself, ascribed to Cervantes, 'El Buscapié,' which was discovered by Don Adolfo de Castro in 1848, and of which two translations were published in English, is now generally regarded by the best critics as a modern fabrication. The newly-discovered poetical epistle has been given to the press, and is inserted at full length in the ninth number of the 'Boletín Bibliográfico Español' for 1863. It extends to eighty-one stanzas of "terza rima," or triple rhyme, the measure employed by Dante. After a lengthy strain of compliment to the Secretary of State, whom he is addressing, the poet launches into a description of the battle of Lepanto, and then into a complaint of his captivity, concluding with a supplication to the King of Spain to turn his arms against Algiers, which he represents as certain to fall an easy conquest.

For a captive in the hands of barbarians the language of the poet is amazingly bold. The following is a specimen:—

Despierta en tu Real pecho el gran corage
 La gran soberbia con que una viciosa
 Aspira de continuo a hazerte ultrage.
 La gente es mucha, mas fu fuerza es poca,
 Desnuda, mal armada, que no tiene,
 En su defensa fuerte muro ó roca.

Or, as we may translate the text for English readers:—

Let the high courage in thy royal breast
 Be roused to action by the insolent wrong
 Wherewith this den has dared thy realm molest.
 The race is numerous, but it is not strong,
 Naked, ill-armed, they have no fort, no rock
 To hold their own against thy armies long.
 Of this dread prison where, 'mid cruel mock,
 Full twenty thousand Christians droop and die,
 Thou hast the key that can the gates unlock.
 Resume, oh King! the work of courage high,
 That thy royal father was begun.
 The news "He comes" will make the miscreants fly.

There is some inconsistency here in the poet's representations of the ease of the conquest and at the same time the courage of attempting it; but of the poet's own courage, if the poem be decided to be genuine, there can be no question, and it will

add something even to the high reputation which Cervantes, unlike Horace, has always borne as a soldier as well as a man of genius.

Some other interesting incidents in connexion with the great Spaniard occurred during the past year. It has often been remarked that, though Shakespeare and Cervantes are both recorded to have died on the 23rd of April, 1616, the day of their death was not really the same, because in 1616 the Gregorian Calendar was already in use in Spain, while it was not adopted in England until more than a century later. The anniversaries are, however, now kept on the same day. On the 23rd of April last, while the birth and death of Shakespeare were being commemorated in London, at many clubs, the Spanish Academy, comprising the most distinguished literary men of Spain, attended solemn obsequies in honour of Cervantes at the Church of the Trinitarians at Madrid, which were performed by the Cardinal-Archbishop of Seville, and followed by a funeral oration by the Bishop of Sigüenza. A few days after, a still more remarkable ceremony in commemoration of the great author took place. The house, called the "Casa de Medrano," still exists at the village of Argamailla de Alba, in which, according to tradition, Cervantes was confined at the instance of his Sir Thomas Lucy, a country gentleman, named Quixada, when he commenced the composition of a satire on his antagonist, which gradually expanded into the world-renowned "Quixote." The house was for sale in the early part of 1862, and was purchased by the Infante of Spain, Don Sebastian, uncle to the Queen, with a view to its preservation and restoration. On the 9th of May Don Sebastian paid it a visit of ceremony, when verses on the occasion were recited by Hartzenbusch and others, the authorities had a sumptuous breakfast, and liberal alms were distributed to the poor. The publisher, Don Manuel Rivadeneyra, to whom all lovers of Spanish literature are under obligations for his excellent series of the Spanish classics—one of the greatest publishing enterprises of recent times, not only in Spain, but in Europe—then had his share in the honours of the day. He had conceived the whimsical notion of printing a splendid edition of "Don Quixote," on the very premises where the author had been imprisoned, and obtained Don Sebastian's permission to transfer his presses to the spot, where he had now everything in readiness to commence operations. At his request the Prince himself printed the first sheet of the new edition, and was so pleased with his success, that he did not cease till he had printed four copies, one of which he declared his intention of presenting to the Queen in person, and another to the Spanish Academy; while the third was reserved for himself, and the fourth for the publisher.

THE NEWSPAPER PRESS IN CONSTANTINOPLE.

Pera, Dec. 19, 1863.

My dear —,—When, on seeing one of the signs of the times, a Turkish newsvender's shop in Stamboul, you asked me some questions as to the press in Turkey, I gave you a few brief answers. The subject appearing to you interesting, I shall offer you a few observations; the more particularly as they refer to a great moral movement, which is one of the marked features of the day in Turkey; though as yet, like many other passing traits of our history, it has not been recorded.

The Turks, up to this time, although possessing one of the most highly cultivated languages in the world, have not been a reading people. They are very fond of their language as a literary exercise, and I have seen a body of Turkish gentlemen or officials spend half-an-hour in turning a phrase for a common letter; and, indeed, among the higher classes of officials, letter-writing is a careful literary operation; but, in the sense of book-reading, the Turks are not readers like the Arabs, and more notably the Persians. It is not for want of books, though it is most likely, as will be afterwards explained, for want of the right kinds of books. What may be called the popular literature of the day is not in a printed or bound form, but consists of state documents, letters, pieces of poetry, and it may perhaps be added, the ex-

tempore performances of the open-air actors and buffoons.

A Turk, unless belonging to the professional or literary, in which is to be included the official, class, very seldom has any books; but the tradesman or small merchant will often have several religious books, which he may be seen reading while waiting in his shop. Among what has been called the class of literary or reading men, libraries are frequently to be found, worth several hundred or several thousand pounds, and large prices are eagerly given for choice works.

The signs, however, which you noticed in your review of Constantinople are those of a new epoch. When you were at the Sublime Porte, you very likely observed that every official you visited had the day's newspaper on the table at his elbow, while the numerous servants, sitting cross-legged in the corridors outside, were eagerly engaged in the perusal of the news. Indeed, I have very often seen the freshly-arrived journal carefully perused by the chibookjee, before his master got a chance for its inspection.

It is not that the people were without news before the institution of the press, for they are great newsmongers, and perforce. The official, when he gets to his office, may find there a new minister, or some chief in an allied department, on whom his fate depends, and to whom the formal visit of respect and felicitation must be made, and he dares not run the hazard of being away, when the long train of the hierarchy passes class by class before its chief, from the musteshar to the door-keepers. In the middle of the day is delivered in each office a slip of paper, sometimes in manuscript, sometimes lithograph, called the *Tevjuh*, containing the nominations of the day—a kind of *London Gazette*. Earlier news than this is however required, and as the official lands from his caïque, or any politically minded stranger wends his way along the streets to the Porte, his horse is stopped by the servant of some minister, who says, "Good news, Effendim, your friend Emin Pasha is made Grand Vizier. It was announced in the interior of the palace half-an-hour ago, and the Chamberlain is now on his way to the Porte to read the firman." So the messenger of news gets his baksheesh. As you go on, you find the guards turning out, and troops and music coming up, groups of the curious forming, those indefatigable sightseers, the women of Stamboul, clustering with their children and slaves. At length you meet some minister coming to his office from some remoter region. "What is the news?"—"They say that at the Palace Emin Pasha is named Grand Vizier."—"Are there any preparations?"—"Yes, Excellency, the troops are turning out."

So His Excellency pushes on his horse faster, to be in readiness for the expected summons; his own removal may be dependent thereon. Anxious to see one of the old sights of Stamboul, and having good friends in the mutes and attendants of the Grand Vizier, you hurry on to the Porte. Shortly the strains of military music are heard; from a window you see the line of troops, the Chamberlain, and the new representative of the imperial will. Getting into the great council-chamber before the crowd prevents you, you find the divan assembled; the great functionaries sitting cross-legged on the divans, as in ancient times, and the others standing on the floor. The doors are thrown open, every one rises, the new Grand Vizier is conducted to the seat of honour, and the Chamberlain delivers the firman to the Grand Chancellor, or other dignitary, who reads it aloud; the Sheikh ul Islam, or some great Mollah, says a prayer for the Padi-shah, the Grand Vizier, and the welfare of all subjects of the empire; the Grand Vizier seats himself cross-legged on the divan, as do the other grandees, and he is saluted by his brethren of vizierial rank with all formality. Then pass before him the ranks of dignitaries and functionaries in salutation. Chibooks and coffee-trays are brought in, and out pours a swarm of minor officials, attendants, eunuchs and chibookjees, to spread the news everywhere.

This is according to time-honoured custom; but there stands still Mr. Alfred Churchill, editor and proprietor of the Turkish official paper,

who is receiving from the Beylikjee the copy of the Hatti Humayoon or imperial writing; which being conveyed by him to his neighbouring office, and cut up into slips, issues forth again in type from his steam-presses, as the '*Rooznameh*,' bulletin, or special edition of the *Jerideh Hawadas*, the record of news, and is soon in the hands of the whole Porte, giving the identical words in which the imperial will has expressed itself, as to Fuad Pasha, Mehemed Kibrisli Pasha, or Aali Pasha.

It is a strange thing, that the best Turkish paper is conducted by an Englishman (born in Turkey), and the paper and establishment do credit to English enterprise, recognized by the Turks as foremost in the East. Although the *Takvim*, the *London Gazette* of the place, is the first in rank, we may go on with Mr. Churchill's paper. It is a four-page paper, about the size of Lloyd's, but in large type. Still, as the character is Turkish, that is to say, stenographic, the mass of matter is considerable. It is published weekly, with a daily bulletin. It consists, like most of the papers, of a Court Gazette, Official Appointments, Home News, Foreign News, Daily Prices of Stocks, Miscellaneous News, Advertisements, and some literary article. The *Jerideh*, next to the *Levant Herald*, is the quickest paper for home and foreign news, far before the French official gazette of the place, and often having very late telegraphic news. There we may read how the *Times* of the —, has published an article on some Turkish question, but more especially, in the present day, its views on that paramount subject in Turkish minds, Lehistan, their old ally Poland. "I assure you, Effendim, there will be war with the Muskov. The *Jerideh* says —."

Singularly enough, the *Jerideh* is considered to have the best style of the Stamboul press. Mr. Churchill, of course, though the moving spirit, is not the leading writer of the paper. He dictates, but, as in every department of his paper, his judgment is shown in the manner and the matter. With his paper have been connected several of the rising men of the day. Its chief writer, for a considerable period, was that accomplished man, Munif Effendi, who still writes in it occasionally. The present sub-editor is Nooshet Effendi. Munif Effendi may be regarded as the literary founder of the *Jerideh*, one of his many services to the march of progress.

A marked feature in the *Jerideh* is its *feuilleton*. In connexion with this, Mr. Churchill has produced from his steam-presses a number of popular works,—Turkish novels, 'Robinson Crusoe,' 'Travels in England, by a Visitor to the Great Exhibition,' 'Life of Napoleon,' 'Cookery Book,' 'Gardening Book.'

The *Jerideh* is supplied to numerous subscribers in Constantinople, and some few copies are sold by newsvenders. Every time one visits Stamboul, one finds something new,—photographic shops in the street, German clock shops, portraits of the Sultan. The newsvenders' shops date from about two years ago, beginning by Mr. Churchill putting his paper in the window of a biscuit-baker's at the corner of the blind alley in which his office is. The *Mejmoat-i Funoon* was sent there by Munif Effendi. By-and-by, the *Terjuman Ahwal* set up its news-shop near the custom-house gate, and now there are several shops at which periodicals can be got.

The *Jerideh* and other papers are to be found all over the empire, and the government gives great encouragement in this respect. It takes copies and recommends the local authorities to get up lists of subscribers. Still, the progress and influence of the Press is necessarily slower in the provinces. In Broussa, which is near Constantinople, a considerable number of papers is taken; in Smyrna, which has a Turkish population of 50,000, probably not more than one hundred copies of all periodicals; but in Aidin, an interior city of 50,000, not twenty; and at Denizhe, the next provincial capital, not ten; while farther in the interior, there is only the casual copy of the official *Takvim*, every month or two months. The booksellers, generally, have not taken to newspapers or to popular printed works. Indeed, many of these worthy and dignified individuals, who

are themselves members of the sacerdotal race, would just as soon allow a Frank to touch a copy of the Koran, or of some holy commentator, as defile their fingers with such infidel productions as the *Tasveeri Ekiar*, or the *Mejmoai Funoon*, which discourses of geology, ethnology and other profane subjects, setting all Koranic truths at defiance and unsettling all recognized superstitions. The Press is, however, making its way, notwithstanding the reverend turbans and beards of the dignified corporation of Koran-sellers.

The *Takvim* is the government official gazette, supplied to all the local officials, containing the usual official information, and distributed all over the empire. Like government productions in most countries, it was a backward and miserable print, but is now being greatly improved by a very patriotic man, Edhem Pasha, the Minister of Public Instruction and Public Works, whom you met in Stamboul. New type is ordered and new presses worked by steam, while the building has been repaired. What is of more importance, the *Takvim* is published weekly instead of monthly, and the character of its contents has been improved. Indeed, it is in very good hands, the editor being Lutfi Effendi, one of the translators of 'Robinson Crusoe'; and the Muteryun, or chief translator, being a very accomplished man, Mehemed Sherif Effendi, who speaks English well, as most Turks do who speak it at all, and is now writing a work on political economy. The *Takvim* publishes some political news, and likewise literary articles, which are much esteemed.

The type of the old *Takvim*, and indeed of many Turkish papers, is enough to throw any European printer or reader into despair. It is often very old, very bad, and thickly inked, while the disarranged points are so far distributed *ad libitum*, that you have your choice of b, n, y, e, t, or even of p, s, and th, with one type. The Turks think nothing of this, for, once able to read a letter in the common handwriting, they have got over all difficulties of hieroglyphic exposition. They rather prefer a dirty, muddy print, to the nice clear type of the Western presses, because the former looks more like the handwriting they commonly read. Munif Effendi and Mr. Churchill tried to introduce stops, but they proved such a nuisance to readers, that they were abandoned to the popular will. Undoubtedly, anything that would make reading more accessible to the masses would be a great advantage, but the popular mind is not prepared for this. As education is liberally and gratuitously provided for boys and girls all over the empire, they are very apt to think that those who cannot read like other people are not worth making other provision for.

The *Terjuman Akhal*, or interpreter of events, is one of the new papers, and very popular. It is conducted by Aghiah Effendi, the Postmaster-General, and by Refik Bey. Aghiah Effendi, a Turkish Rowland Hill, is another member of the useful knowledge party; and, as administrator of the post-office, has introduced postage-stamps, house delivery in Stamboul, district offices, steamboat mails on the coasts, and more frequent despatch of letters in the provinces. The paper is published thrice weekly. Besides its political intelligence, it is esteemed for its literary communications.

The *Tasveeri Ekiar*, or *Mirror of Thoughts*, is another new and popular newspaper. It is published twice a week, is political, literary, and scientific. The editor is a very distinguished man, Sheenasee Effendi, formerly of the Ministry of Public Instruction. The paper is looked upon as more impartial than the others, but it is very difficult to define its political or party aspect. In a general or party sense there are no leading articles in the papers, and of course, from the constitution of Turkish political society, there can be no express or overt opposition or party paper, or leading article. Nevertheless, there is some political bias attributed to the *Tasveeri*, and its editor was lately deprived of his appointment, for having a sentiment of opposition, inconsistent with his position as a functionary. In what this was manifested, it would be difficult to explain to European minds, for he had neither attacked the policy of

government nor assailed an individual minister. His removal was not generally disapproved; it was considered quite in order, and in due time we may look for his re-appointment.

A few words will suffice for the Armeno-Turkish papers, and the Arabic. The former belong indeed strictly to the Turkish category. They are Turkish, printed in Armenian characters. The *Mejmoai Havades*, or *Collection of News*, is a weekly paper, edited by Vartan Pasha, an employé of the Admiralty. It consists chiefly of selections from the *Jerideh*, and other Turkish papers, but its distinctive feature is that it belongs to the small sect of Roman Catholic or United Armenians, and its only original matter is its abuse of the main body of the nation. The *Akhbar*, or *News*, the paper of the Gregorian Armenians, conducted by Kostemteenay Effendi, is for the time being suspended. The Armenians have other newspapers in Armenia.

The Arabic paper, the *Jewait*, is conducted by a Syrian gentleman, well-known in London as a compiler of works in the Arabic language, Faris ul Shidiak, now a Mussulman. This is a well-conducted paper, and circulates not only among the Arabic-speaking population, but among the Turkish Ulama, and thereby exercises a considerable influence.

It would take too long to explain Turkish politics, as to which European notions are, as in most cases, at fault. Suffice it to say, there are not, as Europeans represent, an old or fanatic party or faction, and a new or Frankish party. These sentiments are those rather of philosophical sects. There is only one party, that of servants and subjects of the Padiashah, engaged in carrying out the so-called imperial will. There are retainers of individual ministers and grandees, having in each set its own organization, but there are no political parties. Every cabinet is to a certain extent a coalition cabinet of various elements. The predominating sentiment in Turkey is that of personal loyalty to the Padiashah, the Caliph, or Head of the Faithful. An individual mollah or merchant may bitterly hate Frankish notions and Frank infidels; he may earnestly wish to extirpate them with fire and sword, and would do so if he had a good chance, but he does not enter into a party faction or organized conspiracy to carry out his views. He carries out the expressed will of the Padiashah, whatever it may be, though fully convinced that the instigators of it are traitors to the nation of Osman, and will meet their due reward in the next world.

The Turkish press does not present the features of a party and opposition press, but neither is it depressed by a dominant clique, as in some European countries. It is one compliment to Turkish political liberality, that with Fuad reigning, not only his rivals in the ministry, Aali and Kiamil, may be praised in all the papers, but his still more dangerous rivals out of office, Mehemed Kibrili Pasha and Ahmed Vepiek Effendi, whose exploits are duly chronicled as matters of public news. This is done with the same impartiality as the defeat of Sinope and other defeats are duly recorded in the official annals of the empire. Nevertheless, in Stamboul we find in full vigour the strong personal jealousies and hatreds of western statesmen and placemen. You must take care how you mention to a minister the name even of his colleague.

H. C.

THE SOURCE OF THE NILE.

11, Austin Friars, Dec. 23, 1863.

I am under the necessity of addressing you, in consequence of a statement made by Capt. Speke, at the banquet given in his honour at Taunton, on the 22nd inst., as reported in the *Taunton Courier* of the following day.

After asserting "that in 1858 he hit the Nile upon the head, and that in 1863 he drove it into the Mediterranean Sea," Capt. Speke said, "I have been accused in the public press, as being ungenerous. It has been said that I have not remembered Bigg, whose name, no doubt, you all know, and who proclaimed to the world that he imagined the source of the Nile to be in the position in which I found it. All this, gentlemen, I grant; but I assure you that it was not on ac-

count of his hypothesis that this work was commenced. It was two missionaries, named Rebmann and Erhardt, who first commenced the work. They went out to do their duty at Zanzibar, as missionaries for the propagation of the Gospel, and, while so engaged, they heard from the natives of Africa, that in the interior of the continent there was, as they imagined, an enormous piece of water, extending from the equator over the fourteenth degree of south latitude, and being about 300 miles in breadth." And then, after detailing how Capt. Burton was chosen to explore "this great hypothetical lake;"—how Capt. Speke, being "a necessity to Capt. Burton," had to accompany him;—and how the two together went to Lake Tanganyika, and Capt. Speke alone to Lake Nyanza, he concluded his explanation in the following terms:—"At that time [1858] I had discovered the southern end of the Victoria Nyanza, and had proved that it was the source of the Nile; and as no one had anything to do with the discovery, except the two missionaries, Capt. Burton and Capt. Grant, who went with me on my last journey, I think, having said this much, I have done justice to all parties."

In commenting on this statement, it is necessary for me to refer to matters long antecedent to the first journey of Captains Burton and Speke in 1857.

In the year 1846, shortly after Dr. Krapf, my friend and companion in Southern Abyssinia, had established the Church Mission at Mombasa, where he had just then been joined by Mr. Rebmann (Mr. Erhardt not having yet been appointed to the Mission,—at which time the Missionaries had not heard anything of the lake or lakes in the interior, the snowy mountains, the "Land of the Moon," or the sources of the Nile,—I communicated to the Royal Geographical Society a paper 'On the Nile and its Tributaries,' which was read before the Society, and printed in the 17th volume of their *Journal*. In that paper I first enunciated my interpretation of Claudius Ptolemy's famous text: "Around this Gulf [in which lies the island of Menuthias or Zanzibar] dwell the man-eating Ethiopians, from the west of whom extend the Mountains of the Moon, from which the Lakes of the Nile receive the snows"; and having, from the consideration of this and other authorities, arrived at the conclusion that "the source of the Nile is situate at a comparatively short distance from the sea-coast within the dominions of the Imam of Maskat, the friend and ally of the principal maritime powers of the world," I observed, that "there cannot exist any obstacle of moment in the way of setting at rest this great geographical problem, which for thirty centuries has riveted the attention of the civilized world, at the same time that it has baffled the attempts to solve it made by the most celebrated rulers of Egypt, from the Pharaohs down to Mohammed Ali."

The peculiar character of the plan of exploration thus suggested was, that instead of endeavouring to find the source of the Nile by laboriously struggling up the body of the stream from north to south, and groping (as it were) in the dark for its head, I proposed to enter Africa from the East Coast, near Zanzibar, at the southern extremity of the basin of the river—first defined by myself—and thus to "hit the Nile upon the head." And so confident was I of success, that two years afterwards (in 1848) I organized a "Journey to discover the Sources of the Nile," which, though on a scale quite insignificant as compared to the great expedition from which Captains Speke and Grant have just returned, was nevertheless patronized by the late Prince Consort, the Court of Directors of the East India Company, the present Presidents of the Royal and Royal Geographical Societies, and by nearly one hundred noblemen and gentlemen, many of whom are distinguished as men of science or as philanthropists and friends of Africa. I dwell on these particulars in order to show that the "hypothesis" of "Bigg, whose name, no doubt, you all know," was a matter of notoriety, and therefore must have been known to both Captains Burton and Speke, as it was to every one interested in the exploration of Africa.

As to the erroneous notion of the existence of a single great lake in Central Africa, it was as far

from commencing with the missionaries Rebmann and Erhardt, as the correction of this error commenced with either Captain Burton or Captain Speke.

As long ago as the year 1845, an elaborate paper on 'The Geography of Nyassi' was communicated by Mr. Cooley to the Royal Geographical Society, and printed in the 15th volume of the Society's *Journal*; in which paper the learned author contended for the existence of a single large lake in Central Africa. In the following year, in my paper 'On the Nile and its Tributaries,' I suggested that this lake probably extended northward to within two or three degrees south of the equator, where I placed the country of "Monomoezi," (U-Nyamwezi), and the source of the Nile; and this opinion having been opposed by Mr. Cooley, and the Church Missionaries at Mombasa having subsequently heard from the natives of Africa that in the interior of the continent there existed a large lake, in about the same parallel of latitude as their station, I was led to the conclusion that this lake of the missionaries, situate to the west of Mombasa, must be a second lake, unconnected with Mr. Cooley's Nyassi, and I so expressed myself on frequent occasions previously to my departure from England in 1853. In the year 1856, while resident in Mauritius, I made the acquaintance of Mohammed bin Khamis, a captain in the navy of the Imam of Maskat, (Sultan of Zanzibar), a Sawahili, educated in England, being an intelligent man and a skilful sailor. With him I discussed, fully and minutely, the *quæstio* of one lake or two lakes; when he positively asserted the existence of two lakes: the one, Nyassa, being much smaller, more southerly and nearer to the coast, and the other, "the Monomoezi Lake," being considerably larger, more towards the north, and further in the interior. Mohammed added that in the Sawahili language the two lakes are respectively called *Ziwa la Wanyassa*, or the Lake of the Tribe of Nyassa, and *Ziwa la Wanyamwezi*, or the Lake of the Tribe of Nyamwezi. These particulars were transmitted by me to England, and were recorded in the *Athenæum* of July 12th, 1856, (No. 1498), p. 67; and as it was not till several months afterwards that Captains Burton and Speke set out on their journey to explore the "great hypothetical lake," the fact of the existence of two lakes (at the least) instead of one, ought to have been known to them before their departure.

But this is not all. By a remarkable coincidence it happened, that, when the travellers crossed from Zanzibar to the mainland, in the Sultan of Zanzibar's corvette *Artémise*, that vessel was commanded by my informant, Capt. Mohammed bin Khamis, who was on good terms with the two English officers, and aided Capt. Speke in taking observations:—Capt. Burton's words are "a novice lunarian, he was assisted by Mohammed bin Khamis, who had read his 'Norie' in England;"—and, as I had freely imparted to the latter my views respecting the sources of the Nile, and had given him copies of several of my printed papers on the subject, it may be reasonably concluded that he communicated to the travellers what he had learnt from me.

It is quite certain, then, that both Capt. Burton and Capt. Speke had the advantage of my labours between the years 1846 and 1856. To what extent they made use of them I will not take on myself to say; but I leave it to others to decide whether Capt. Speke, in saying what he is reported to have said at Taunton, had "done justice to all parties."

Quitting now the personal question, I turn to the geographical one. Capt. Speke's newly-published work professes to be a 'Journal of the Discovery of the Source of the Nile.' This is clearly a misnomer; for he has not discovered the source of the Nile. In saying this, I have no idea of questioning whatever the traveller may have performed in his own person, but simply to express a difference of opinion as to the results of his performances. What he has really done has been to visit the southern extremity and portions of the west and north sides of Lake Nyanza; and his opinion that this lake is the Source of the Nile is one which no geographer will concur in, nor indeed any one

who is not at the same time prepared to assert that the Lake of Geneva is the Source of the Rhone, because it is "the top head"—that is to say, the northernmost limit—of the basin of the river, just as Capt. Speke contends that Nyanza is "the top-head of the Nile." The truth is, that neither a river's exit from a lake, nor the lake itself, constitutes the river's source. It is the principal stream running into and through the lake that must be regarded as the head of the river which runs out of the lake; and as we know the fact to be, that on the south and east sides of the Lake of Geneva are the Snowy Alps of Switzerland, and that the Rhone has been traced up to its source in those mountains; so likewise we know that, on the east side of Nyanza (which has not yet been explored) are the Snowy Alps of Eastern Africa—the Mountains of the Moon; and, knowing this, we may be sure, that within these mountains will ere long be found the sources of the Nile, or at least such of them as form the principal stream which runs into and through Nyanza.

There is, however, another most important question which has to be solved. Is Lake Nyanza really "the top-head of the Nile"? In 1858 Capt. Burton and Speke determined the water-parting between the basin of the Nyanza and that of the river Malagarazi, which flows into Lake Tanganyika, to be in about 3° S. latitude; being precisely where it was placed in a map of 'The Basin of the Nile,' drawn under my direction by Dr. Petermann, and published in 1849 by the late Mr. George R. Gliddon, in his 'Handbook of the Panorama of the Nile.' Here would, no doubt, be the southernmost limit of the basin of the Nile, provided always that Tanganyika itself were not within that basin—a point which is very far from being settled.

As long ago as the year 1845, Mr. Macqueen received from a native of Unyamwezi, named Lief bin Said, some valuable information respecting the road from the sea-coast near Zanzibar to the junction of the river Malagarazi with Lake Tanganyika—being very nearly the road travelled, thirteen years later, by Captains Burton and Speke; and, after describing the lake with remarkable accuracy, he added, "it is well known by all the people there, that the river which goes through Egypt takes its source and origin from the lake." In confirmation of this assertion of Lief bin Said, Capt. Speke himself, on his return from his first journey, recorded the following statement made by Sheikh Hamed, a respectable Arab merchant:—"A large river called Marungu supplies the lake [Tanganyika] at its southern extremity; but, except that and the Malagarazi river on the eastern shore, none of any considerable size pour their waters into the lake. But on a visit to the northern end, I saw one, which was very much larger than either of them, and which I am certain flowed out of the lake; for, although I did not venture on it . . . I went so near its outlet that I could see and feel the outward drift of the water." And in his present 'Journal' (p. 90), the same traveller thus expresses himself:—"Ever perplexed about the Tanganyika being a still lake, I inquired of Mohinna and other old friends what they thought about the Marungu river [at its southern extremity]: did it run into or out of the lake? And they all adhered to its running into the lake— which, after all," (adds Capt. Speke) "is the most conclusive argument that it does run out of the lake."

I will not attempt to follow this extraordinary train of reasoning, but will content myself with remarking, that, whereas in the map inserted in my 'Sources of the Nile,' published in 1860, I marked Tanganyika as being within the "not impossible" limits of the basin of the Nile, I am now inclined to place this lake within the *probable* limits of that basin, and to make it, in fact, the upper course of the giant river of Egypt. Should this prove to be the case, the southern extremity of the basin of the Nile would have to be looked for as far south as eight or even nine degrees of south latitude.

Least it should be imagined that I wish to make the waters of Tanganyika run up-hill, it is proper to explain that the range of lofty mountains, bearing the name of the "Mountains of the Moon,"

shown in the map to Capt. Speke's 'Journal' as encircling the small Lake Rusisi at the north end of Tanganyika, has in truth no existence, except on paper. Long ago Capt. Burton denounced these mountains as being "purely hypothetical or rather inventive"; and in Capt. Speke's original map sent from Egypt to the Royal Geographical Society,—on which is a note signed "J. H. Speke, Captain, 26th February, 1863," declaring that "nothing remains to perfect the map, but to shift the longitudinal lines, if required,"—this moon-shaped range of mountains is not laid down; but the name is given to two parallel ranges, represented as flanking the northern portion of Tanganyika, at least two degrees to the south of the position now attributed to the "Mountains of the Moon." If, then, this hypothetical range of mountains is removed from the map, it will be seen that there is room left—and so far as may be judged from the relative levels, there is ample fall—for Lake Tanganyika to join the Nile.

There is yet one more objection to be made. Capt. Speke asserts that, not only did he "hit the Nile upon the head in 1858," but that "in 1863 he drove it into the Mediterranean Sea"; which, if it means anything, must mean that he followed the Nile from its "head" along the whole length of its course. But did he do so? On carefully measuring the course of the river, as laid down in his map, between its exit from Nyanza at the Ripon Falls and "Miani's Tree," I find it to measure full 300 geographical miles, of which length Capt. Speke appears to have followed the course of the river only about one-third, or 100 miles. Two hundred geographical miles of the river's course have therefore to be explored, before Lake Nyanza can be unquestionably asserted to be connected with the Nile.

Taking all these matters into consideration, it appears that the Plan of an Expedition to Discover the Sources of the Nile, drawn up by me in 1848, has been only partially carried out by the two exploratory Journeys of 1857 and 1860; and that another expedition is indispensable for the accomplishment of its object. The additions made to our positive knowledge of Eastern Africa during the last fifteen years will, of course, render necessary a few modifications in the details of that Plan, and it may now be limited to the exploration of the basin of the Nile south of the Equator. To Signor Miani, who is ascending the Nile under the auspices of the Emperor of Austria and the Viceroy of Egypt, may be left the survey of the two hundred miles of the river's course north of the Equator still wanting to connect Nyanza with the Nile, and also the exploration of the Asua river upwards to Baringo and the Snowy Mountains of the Moon. Baron Von der Decken has devoted himself to the exploration of the regions between these mountains and the sea coast; whilst the brave Madame Timm and her relatives, as likewise Baron Von Heuglin and Mr. Baker, have undertaken the task of exploring the still unknown head-streams of the Western Nile.

CHARLES BEKE.

OUR WEEKLY GOSSIP.

In a paper read at the last meeting of the Royal Society, the Astronomer Royal propounds a theory to account for the phenomena known as magnetic storms. The behaviour of water under the influence of different currents and various obstacles, as, for example, among islands, has been often observed and described; and this may be taken as one illustration. Another is found in the behaviour of air during disturbances of the atmosphere. These phenomena, in Mr. Airy's opinion, represent the movements of a magnetic ether which he supposes to overspread the whole surface of the earth as an impalpable fluid envelope several feet in thickness. If we then conceive this magnetic ether "to be subject to occasional currents produced by some action or cessation of action of the sun, which currents are liable to interruptions or perversions of the same kind as those in air and water," we have a theory by which the disturbances that occur in the observed phenomena of terrestrial magnetism may be explained. This theory, emanating from so important an authority, will, no doubt, attract attention in many quarters. Mr. Airy believes that the

questions involved might be decided by a series of observations made "at five or six observatories spread over a space less than the Continent of Europe." For accuracy of results he would prefer self-registering apparatus properly constructed.

The Great Cuvier Prize, founded in honour of the illustrious naturalist, and which is given triennially by the French Institute, has recently been awarded to Sir Roderick Murchison, author of 'The Silurian System of Rocks.' This is the first occasion on which that honour has been conferred on a geologist; it having previously been granted for advance made in the other branches of science in which, as well as in geology, Cuvier was pre-eminent.

Earl Granville, Lord President of the Privy Council, and the Right Hon. the Lord Mayor of London have accepted office as Vice-Presidents of the National Shakespeare Committee. The following gentlemen have joined the Committee:—The Rev. Thomas Corser, of Manchester, James Spence, Esq., of Liverpool, Henry A. Bright, Esq., of Liverpool, S. R. Solly, Esq., George Vining, Esq., Princess's Theatre, James Anderson, Esq., Surrey Theatre, G. B. Martin, Esq., Exeter Hall, and J. A. Aldred, M.D.

A story, the result, we suppose, of some misapprehension, has been printed in the lounge's column of a weekly paper, to the effect that the name of William Makepeace Thackeray had been proposed for the vice-presidency of the National Shakespeare Committee, and had been rejected by a large majority. As this story has found its way into other journals, it is only respectful to the dead to explain that no such fact has occurred. Mr. Thackeray's claims to a place among the Vice-Presidents of the National Shakespeare Committee have never been raised, and of course they have never been discussed. This is the simple truth. Some months ago, a circular invitation was sent to the author of 'Vanity Fair,' as to many other eminent persons. By some mischance, or oversight, no answer was returned. A few weeks later the Committee, as a mark of honour to Mr. Thackeray, passed a resolution that a special invitation should be forwarded to him; which invitation was duly written and sent by the secretary of the day, acting for the General Secretary, who was then absent from Europe. At the next meeting of the Committee, a Member proposed that yet previous invitation, rose to inquire whether the another special invitation should be sent. A gentleman who had taken an active part in voting the reply to it had been received; and on its being said that the answer had not yet come to hand, the chairman explained to the member who proposed sending a third invitation pending the receipt of an answer to the second, that it would be better to wait for Mr. Thackeray's reply. This being the apparent sense of a meeting nearly sixty strong, the proposer of the third invitation seemed to acquiesce; and no one imagined that by adopting a course so decent the great humourist's claims would be in any degree put in doubt. Subsequently, however, the member pressed his motion, which, on being put to the vote, was supported by no more than nine; the great majority considering it, not improper, but merely ill-timed. These are the whole of the actual facts. We venture to say that the gentlemen who voted against this injudicious motion were Mr. Thackeray's true friends—those who felt most strongly his claims to a high place on the Committee, and who counted most confidently on his co-operation.

Dr. Collingwood, of Liverpool, desires to state that the recent Shakespeare meeting held in that town was not convened expressly to hear a statement from Mr. Flower:—"The objects of the meeting," he says, "were fully embodied in the only two resolutions which were moved, seconded and agreed upon, viz.—1st. That it is desirable to celebrate, in Liverpool, on the 23rd of April next, the three hundredth anniversary of the birth of Shakespeare. 2nd. That the gentlemen present be appointed a committee, with power to add to their number, for carrying into effect the foregoing resolution; and that the Mayor of Liverpool be requested to act as Chairman, and Dr. Collingwood as Hon. Secretary."

Sitting at a dinner-table in Stamboul, the other day, we heard a French Secretary, new to the East, request his neighbour, an Arab Sheikh, from the Hauran, to tell him where he could find the best Turkish bath—whether at Cairo or Jerusalem, at Constantinople or Damascus? "God is great and Effendis are wise," said the Sheikh; "but if you ask your servant, he must say, that the best bath of all is to be found near Piccadilly, in London." From many trials of the Turkish bath in the land where it is of the soil, we can fully support this saying of the bronze son of the Desert: the Bath in Jermyn Street being high above oriental competition as to commodiousness, order, cleanliness and ventilation. We are reminded of our Arab friend on seeing a prosperous Report from the directors, by which we find that the Bath leaves a good dividend to the shareholders, and that the managers propose to increase the accommodation still further.

The Churchwarden of St. Swithin's writes in relation to our remarks on the London Stone:—"For the many years that I have been a parishioner I have watched the ancient relic with anxious care, and, although there are several abrasions and indentations on the surface, yet, I think, there are none which have arisen from any recent injury. The stone, until 1725, stood out adjoining the public cartway, the street then being exceedingly narrow. It was necessarily exposed to damage from collisions, and being also considered a great obstruction to the traffic, it was removed to the foot-pavement, and again, in 1742, it was placed against the church. Ultimately, in 1798, it was built into the church-wall. A few years ago it was proposed to inclose the stone within an ornamental iron railing, and a design was prepared for the purpose; but upon consulting the late Mr. Bunning he was opposed to any modern addition such as intended, and advised the churchwardens that it should be left as far as possible in its original simplicity, and so it has since remained. The parish officers are quite alive to the importance of preserving this nationally interesting relic, and would willingly carry into effect any suggestion that might meet with the approval of antiquaries in general."—We recommend the subject to Lord Stanhope and the Society of Antiquaries.

The Metropolitan Board of Works has agreed to contract a loan of 50,000*l.*, in order to construct the new Finsbury Park, which will be formed of about 120 acres of land.

In reference to a work entitled 'Dr. Guthrie's Platform Sayings and Anecdotes,' we have the following communication from Dr. Guthrie's publishers:—

"6, North Bridge, Edinburgh, Dec. 29, 1863.
"As we understand that an impression exists that this book has been published with Dr. Guthrie's consent, we are warranted to say that it has been brought out without his knowledge or approval, and we should feel obliged by your giving this a place in your literary notices.—We are, &c.,
"A. & C. BLACK."

A public meeting of working men has been held at the Lambeth Baths, to protest against an intention, attributed to the Ecclesiastical Commissioners, to appropriate Bunhill Fields Burial-ground to building purposes. As we know how things of the kind protested against are done, and how callous official bodies are to matters of sentiment, we do not feel surprised at a rumour which many persons will consider as incredible. Surely the House of Commons, as representing the nation,—so deeply indebted to De Foe, John Owen, George Fox, John Bunyan, Isaac Watts, William Blake, Joseph Ritson, Thomas Stothard and Dr. Lardner, all of whom lie at Bunhill Fields,—will interfere to prevent the carrying out of an intention to desecrate their graves. What is the great Nonconformist body about that such a thing as this is even mentioned? Will the City of London forget that Bunhill Fields Burial-ground is its Campo Santo, and not declare, that when this is no longer used as a place for interment, it should be made a garden? A garden is sorely wanted there: the proposal to shut up such an open space with buildings is in direct contradiction

to all the efforts of sanitary reformers. The Metropolitan Board of Works, if it would deserve well of the people, will look to this matter.

A Correspondent endeavours to explain how it is that the authorities of the British Museum so often have occasion to complain of the number of idlers in the Reading Room. He suggests that a practice of his own, while waiting for an hour or so for a carefully indicated book, may not unfrequently have classed him with the idlers in the opinion of the officials. Entering the Reading Room, he fills up his ticket, marks upon it the number of his desk, and sits down. He arranges his papers, picks out a pen, and admires the room, thinks the ceiling might be whitewashed afresh, if it could not be repainted, and—until he recollects the bust of Mr. Panizzi over the door—believes the Fine Arts to be dead in Bloomsbury. If they are not so, surely the Trustees would either remove the false lining of canvas from the dome and honestly show its construction, or utilize the canvas by painting on it. Dreams of how severe and honest the ceiling would look, and what splendid colouring it might receive, in the first case, or, in the second, what pictures it would hold, are broken by a glance at the clock. Near an hour has fled. Our Correspondent leaves his seat and borrows from the wall-cases a book, magazine, classical crib, or other light thing, and amuses himself as well as he can with it. In another half-hour the volumes he needs arrive, but the eye of the attendant rebukes him for idleness. With the idle he is classed for evermore. Our Correspondent pleads that he really cannot get through the time with a Road-Book, nor with a Chronological Chart, and, having no imagination to speak of, that an Atlas falls heavily upon him. If he furtively eats a biscuit he may be expelled. Not being a lady-reader—or female, as they would call her at South Kensington—he has not the remotest chance of even washing his hands by way of passing the time. Why, the writer adds, in Bloomsbury, are the hands of ladies supposed to be dirtier than those of men, that females should have towels, clean water, and soap provided for them, while those luxuries are denied to men? The British Museum during these periods of waiting becomes oppressive; as a last resource our Correspondent seizes an old volume of *Blackwood's Magazine*—virtue rejecting the too tempting pages of the 'Archæologia'—and, because he does this, he is reckoned among the ten thousand who are idle.

A recent sale, in Paris, of autograph letters from celebrated persons, produced such prices as the following: Henry the Fourth to the Marshal de Bouillon, 128 francs;—A Letter from Tasso, 125 francs;—Sully to Louis the Twelfth, 111 francs;—Henry the Eighth to Madame de Ferté, 276 francs;—James the Second to the Count de Lauzun, announcing his departure from England, 51 francs;—J. J. Rousseau, 32 francs;—Diderot to Garrick, 86 francs;—Scott, 42 francs;—Alfieri, 36 francs.

Dr. Franz Dingelstedt, the indefatigable *General Intendant* of the Grand-Ducal Theatre, Weimar, has issued a circular, stating that the first four plays of the announced cyclus of Shakespeare's historical dramas (viz. 'Richard the Second,' 'Henry the Fourth,' both parts, and 'Henry the Fifth') will be represented on the Weimar stage in the first week of this year. The whole of the intended cyclus (embracing, besides the above-mentioned plays, 'Henry the Sixth,' both parts, and 'Richard the Third') will be acted, night after night, in the week following Easter, thus introducing to Germany, in a grand style, the jubilee of the English poet. Much is expected from these representations, on a stage which not only boasts of its old classical traditions, but may well be proud, too, of its present energetic and truly artistic management. Dr. Dingelstedt's last great success (in fact, the event of the German stage during this season) was the representation, on one day, of Schiller's trilogy of 'Wallenstein.' It took place, in celebration of Schiller's birthday on the 9th of November last, the 'Lager' being acted from eleven to twelve o'clock in the morning; the 'Piccolomini' from two to four in the afternoon; and 'The Death of

Wallenstein' from six to ten in the evening. Only when it is thus represented, Dr. Dingelstedt contends, could the greatest dramatic production of German literature be enjoyed in its unity as a whole; the representations of the three parts on different evenings, as hitherto, could only make a fragmentary impression. The result has proved, in a brilliant manner, the truth of Dr. Dingelstedt's assertion.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The ANNUAL WINTER EXHIBITION of SKETCHES and STUDIES by the Members is NOW OPEN, at their Gallery, 5, Pall Mall East. Nine till dusk.—Admission, 1s. JOSEPH J. JENKINS, Secretary.

INSTITUTE OF PAINTERS IN WATER-COLOURS, 53, Pall Mall.—The EXHIBITION of CARL WERNER'S celebrated Series of DRAWINGS—Jerusalem, Bethlehem, and the Holy Places—is NOW OPEN.—Admission 1s.

JERUSALEM, BETHLEHEM, and the HOLY PLACES.—SUBSCRIBERS' NAMES for the reproduction by Chromolithography of the above interesting Drawings, are now RECEIVED at the Gallery, 53, Pall Mall. Proofs, 4s. Guinea the Set; Prints, 3s. Guinea the Set.—Moore, M'Queen & Co., 25, Berners Street, Oxford Street, and 10, Fenchurch Street, E.C.

SCIENCE

The School Manual of Geology. By J. Beete Jukes. (Edinburgh, Black.)

The Philosophy of Geology: a Brief Review of the Aim, Scope and Character of Geological Inquiry. By David Page. (Blackwood & Sons.)

As an introductory work on geology, the volume which Mr. Jukes has now issued will be useful to many readers. "This little book is intended," says the author, "for the use of young persons of fourteen or fifteen years of age and upwards."

Mr. Jukes speaks well and strongly as to the necessity of personal observation in such terms as these:—"You must go out and observe. Unless you do this, it is of no use to attempt to understand anything more of geology. A blind man might just as well try to learn the art of painting as any one attempt to understand geology without personal observation of those objects on the structure of which the whole science depends. If you do not choose to do this you must take your geology on trust, and, indeed, had better shut up this book, and not trouble yourself any further on the subject."

Some students will prefer the elementary book of Mr. Page, whose 'Philosophy of Geology' now lies before us. This may be commended as a pleasing and brief essay directing attention, as the author says, to "some of the higher aims of our science, to the principles that ought to guide us in our generalizations, and to what may be ultimately anticipated of geology in her true and onward progress." Mr. Page is so diligent a cultivator of geology that he must have found himself sorely straitened by his self-imposed limits. As it is, he writes well, though rather rhetorically, and thinks soundly on most problems of his science. Still the geological readers of his pages cannot but regret that he has written so cursorily.

Since the author appropriately admits that his present pages "have no pretensions to novelty or authority," we are precluded from offering any other extract than the following, which alludes to the "Ultimate Hope of Geology":—

"Combining this increased lithological and paleontological knowledge, we shall be enabled not only to recall the successive physical aspects of the globe, but to restore, in a great measure, its extinct vital phases, without a better acquaintance with which there can be no philosophical system either of botany or zoology. Biology has assumed an altogether different character through the discoveries of paleontology; and as these discoveries are multiplied, mankind will also arrive at more intelligent conceptions of life in all its varied and complex relations. The hope, therefore, is by no means extravagant, that through geology we shall attain not only to a history of

the past, but to a better appreciation of the relations of the present. And not only are we entitled to look hopefully forward to vast advances in the scientific or theoretical bearings of geology; but we anticipate an equal improvement in its practical and industrial applications. The position, amount, and character of the minerals and metals become more accurately determined by every survey; and before the current century shall close, geological maps and sections will be as closely consulted by the miner and engineer, as the sailing chart is at present by the navigator. Rocks and minerals do not occur at random in the stratified crust; metalliferous lodes and veins follow fixed and determinate directions. Every sound deduction is valuable alike to theory and practice; and it is the fulfilment of this twofold purpose that constitutes the perfection of a science. All things considered, we may rationally look forward to a rapid and substantial advancement in geology. If during the last sixty years the science has made such important progress, notwithstanding the scanty materials and imperfect methods it previously possessed, we are surely entitled to look forward to a much more accelerated rate, now that it enjoys ample and increasing data, better methods, and closer co-operation with the other sciences. It is not to be expected, of course, that the future deductions of the science, any more than the past, shall be free from opposition, or that absurd and obstructing hypotheses will not now and again be put forward; but having better learned how to deal with such obstructions, their influence must be comparatively harmless, and of shorter duration. That we shall ever arrive at a perfect history of the Past, is forbidden by the very nature of the record, its repeated physical obliterations, the fragmentary condition of its organic contents, the continued metamorphism to which everything in the solid crust is subjected, and the extent of surface necessarily obscured by the ocean. Notwithstanding these drawbacks, and founding on recent progress, we are entitled philosophically to look forward to a time when geology and paleontology shall have done in outline for the past aspects of the globe what physical geography is doing in detail for the existing—not only describing and registering phenomena, but determining the course of causation by which these phenomena are upheld."

In perusing these pages we are occasionally reminded of the author's previous work on 'The Past and Present Life of the Globe,' in which similar thoughts were presented. It might have been expected that he would now have offered something more extensive and something more detailed. To young geologists, however, the present essay will perhaps be the more acceptable on account of its brevity and its elementary character, and to such readers we commend it without indorsing every opinion of its author, especially the fanciful suggestion that "in process of time man himself will be superseded [on this earth] by some other species more highly organized and intellectually endowed."

SOCIETIES.

ASIATIC.—Dec. 21.—Viscount Strangford, President, in the chair.—Col. A. B. Kemball, C.B., Consul-General at Bagdad, Col. F. J. Goldsmid, and Dr. Francesco Dini, were elected Non-Resident Members.—A description was given by Sir H. Parkes of an inscribed and ornamented slab of granite, which he had presented to the Society, and which was taken from one of six portals erected in Canton a few years before our late capture of that city, and bearing an imperial edict in approval of the measures adopted by the local authorities for excluding the barbarians from the city. These six portals were demolished after the capture of Canton. The stone presented formed the centre of a kind of pediment to the portal, and contains the two words "Imperial Will"; under it was inscribed the edict, a translation of which may be found at page 280, vol. xviii., of the

'Chinese Repository' for 1849.—A paper, by E. Rawdon Power, Esq., was read: 'On the Agricultural, Commercial, Financial, and Military Statistics of Ceylon,' showing the important increase which has taken place during the last thirty years, in the production of coffee and cocoa-nut oil, the progress made in roads and railways, and the generally prosperous condition of the colony's finances.

MEETINGS FOR THE ENSUING WEEK.

- MON. Entomological, 7.
- Architects, 8.
- TUES. Anthropological, 4.—Anniversary.
- Photographic, 8.
- Royal Institution, 8.—'Electricity at Rest and in Motion,' Prof. Tyndall (Juvenile Lectures).
- WED. Geological, 8.—'Recent Geological Changes, Somersetshire,' Mr. Poole; 'Bees superior to the Eocene in Suffolk and Essex,' Mr. Wood, jun.
- Society of Literature, 8.
- THURS. Royal Academy, 8.—'Architecture,' Prof. Smirke.
- Royal, 8.—'Letter from Dr. Otto Torelli to Gen. Sabine'—'Hourly Observations of Magnetic Declination at Fort Kennedy, Arctic Sea, 1853-'59,' Gen. Sabine.
- Royal Institution, 3.—'Electricity at Rest and in Motion,' Prof. Tyndall (Juvenile Lectures).
- FRI. Archaeological Institute, 4.
- Astronomical, 8.

FINE ARTS

Vatican Sculptures, Selected and Arranged in the Order in which they stand in the Galleries. By Robert Macpherson, Rome. (Chapman & Hall.)

Mr. Macpherson is favourably known to the world as a photographer who has produced many excellent representations of ruins and buildings in the City of the Seven Hills. Mrs. Macpherson is equally well known as the niece and fellow-labourer of Mrs. Jameson; whose noble books on Italian Art the younger lady nobly illustrated by her pencil.

Mr. Macpherson's aim in the text of his very pretty and handy book—the joint production of husband and wife—is to offer a work on the remains of antique sculpture in the Vatican, expressing the results of many observations made upon them by experts and the recorded opinions of critics; to these he adds such historical information as came to hand without much research, or could be imported into his book without rendering it cumbersome and needlessly technical. So far as these collections go they are estimable. We regret that the enthusiasm of the author for his subjects has not suffered him to admit into his work that portion of the history of each example which explains the condition in which it was discovered, so that at a distance from the statues men may remember or discover how much of them is restoration and how much antique. In describing the Apollo Belvedere, for example, there are omissions of this nature concerning facts that are surely not unworthy of attention, and relate to matters of supreme importance. It is the conviction of modern critics that restoration of great antiques has had, as a rule, the most injurious tendency—in many cases leading to a total misconception of the original designs of the figures, and otherwise affecting their proper actions; the obviously wrong restoration of the statue of 'The Fisherman,' so called, is in point.

The widely-received opinions that the Apollo Belvedere had a bronze original, derived as they are from certain peculiarities in its execution, or surface working, and the character of the drapery, do not obtain notice from Mr. Macpherson. The most popular or the most technical description of the Apollo Citharæus might well include a reference to the peculiar costume in which that splendid statue is robed, hardly a "theatrical" garment in the sense most commonly connected with the word now-a-days. Such references often cast a vivid light, not only upon the statue immediately in question, but upon many an antique picture in words. Readers of Herodotus

recognize with joy in the robe that wraps the Apollo Citharæus like a flame,—seeming to quiver with the high-nerved emotion of the god's preluding on the cithara,—the very form of the chiton or tunic which Arion wore when he composed and represented the dithyrambus, the very "full-dress" he of Methymna assumed when he begged the sailors to allow him to stand on the poop, and go through the Orphian strain. This garment is the *orthostadias* itself.

With regard to the Mithraic group, as it is called, or Mithras slaying the Bull, a mystic subject, we do not feel satisfied that the popular interpretation of its character and intention is just, nor can we quite accept Mr. Macpherson's remark, that the subject is rarely treated in antique art: there are two Mithraic groups in the British Museum. Altogether, in examining this very useful little book, we find much to welcome in it, and only regret that it is too short. Of course, we know that a handbook, which has to be carried in the pocket and held in the hand, ought not to be too big. But the subject is one of such interest, that we should be glad to find Mr. Macpherson encouraged to enlarge his plan; so as to give us a complete treatise on the Vatican Sculptures, illustrated by photographs of the figures.

DON QUIXOTE.

EIGHT years have passed since M. Gustave Doré, then a very young man, who had astonished the readers of Rabelais, by presenting them with a rich and humorously illustrated edition—the work of a boy in his teens—put forth a series of cartoons on 'The Wandering Jew.' The daring thoughts, the startling effects, and the extraordinary *tours-de-force* that were discovered in these immense drawings, or pictures, on wood, led us to draw the attention of our readers to the young artist, who had come suddenly forth from the list of average draughtsmen on wood, so full of promise, and with so much already accomplished. The boy who could startle his countrymen, in his teens, with the force and humour of his illustrations to Rabelais—was not likely to fade into obscurity. The subjects which M. Gustave Doré has treated, since he published his legend of 'The Wandering Jew,' have been those that would give play to his imagination, and afford subjects for those wonderful effects of light and shade—of shine and gloom—which he can put on wood, in a manner that no other modern artist can approach. With a pencil as facile and as graceful as that of Mr. Gilbert, he combines the gloom of Rembrandt or Fuseli, and then, again, he is as light and sprightly as Watteau. His illustrations to Dante are grandly terrible; and he is rich in thought and execution, in his 'Contes de Perrault' and 'Athalie.' But the great work before us is his complete representation of all his remarkable powers as an artist. 'Don Quixote' was a tempting subject to an artist who had succeeded with Rabelais, who had given form and poetry to 'Peau d'Ane,' and who had revelled in the mystic dreamings called up by the Inferno. It is said, that, like a true artist, M. Doré spent two years under the sunny skies, and in the garlic-scented atmosphere of Spain, that he might thoroughly identify himself with the knight errant; see what a sublime Spanish jade was; and study the "ace-of-clubs" nose of Sancho Panza, among his living descendants. The result of these two years of study is before us—in luxurious holiday guise. The printing and the paper are of the finest quality. Never did the knight present himself in royal trim like this! It is only of late years that our neighbours have endeavoured to put forth holiday books of high artistic merit. Their *étrennes* have been gaudy and showy, and have been generally adapted to the young. It is asserted that the taste which is now arising for good works in splendid guise—for the marriage of high art with high thinking—is merely the result of that Parisian taste, which craves completeness as a necessity. With Aubusson carpets under foot; Gobelin tapestry round about; Barbédienne's bronzes upon

the Algerian onyx mantelpiece—and all that Jean-selme can do, with Lerolle to help him, in the way of ornamental costliness—the boudoir is not complete without a few books upon the table. Now these books must be in keeping with the Gobelin tapestry and the Sevres china, and the bronzes after Badier; hence these rich and costly folios, filled with the studies and the dreamings of the best artists of France. The reason for their appearance is not a lofty one; but we accept it, since it gives us such works as Doré's Dante and his 'Don Quixote.'

M. Doré has presented his studies of the Adventures of the Knight of the Doleful Countenance, in one hundred and twenty large drawings; and a number of charming and graceful head-and-tail-pieces to the chapters of the romance, in which the immediate action of the story is quaintly or poetically told. And, first of all, of the knight himself M. Doré has given us an admirable ideal figure. The head, lined, and worn, and saddened, is noble still. There is a strength apparent in the lanky form; there is the ghost of majesty in the equipped Hidalgo, bestriding his aching Rosinante. M. Doré's picture of the gaunt knight traversing a flat and desolate landscape—with the clouds piled over him in half-formed figures of the fighting and the slain, is a weird effect that strongly reminds us of the legend of the Wandering Jew—only, in 'Don Quixote,' the artist has gained greatly in delicacy of handling. His lines are as bold now as they were when he revelled in Rabelais; but they are more graceful. His vigour has been severely educated. The knight, lying in the snow, with his head upon the back of Rosinante—his lance splintered, and his spare limbs in armour, is a picture in M. Doré's best style. He excels in the production of desolate, wintry, and gloomy nature. There are also some most gracious studies of Spanish village life in the headings to the chapters. The knight's second setting out in search of adventures, is a good example of the artist's rustic manner. The housewife who is cutting up vegetables into a capacious basket, surrounded by her children in the most picturesque and disorderly costumes; the fowls stretching their long necks into the basket; and the frolicsome young donkey munching thistles in the foreground—are all in suggestive contrast to the long knight, of sad aspect, who is holding forth to squat and plump Sancho Panza in the distance. Sancho and the knight journeying at dawn is a bit of exquisite aerial effect. The mottled eastern sky and the haze are the work of a conscientious student of nature. The famous windmill adventure is rendered with great skill and force. The knight and horse, swept before the great sail of the mill, are drawn with remarkable boldness and success. Sancho and the knight sleeping under the stars is a tail-piece rendered in a few lines: but is as fresh as a dew-drop. One of the large engravings represents a forest—where the knight and his squire resolve to enjoy their siesta. The dense entanglements of wood and foliage, the rank undergrowth, and the fresh stream are exquisitely pencilled. Both knight and squire are on their stomachs drinking from the cool water—with Rosinante, on whose osseous hind quarters the sun darts points of light. Sancho's steed is rubbing his back in the dust—as is usual with his kind. In the picture of the knight questioning the convicts, we have a good specimen of the author's power of drawing human character. The convicts are a sturdy band of ruffians: they are a various gallery of rascals. The arrival of knight and squire in the heart of Sierra-Morena is a scene of savage nature—of flashing streaks of light, over blood-curdling abysses, such as M. Doré delights in. A garden must be a very tame place to him. Another drawing of a Spanish by-street is full of scorching sun-light, and deep shadow: as picturesquely treated as an eastern street by Decamps. Dorothea, surprised, as she lifts her white limbs from the stream, is a study that shows the great advance the artist has made of late years. The delicacy he has learnt to combine with his herculean strength of pencil, has revealed his power of reproducing the beautiful in animate as well as in inanimate nature. Dorothea is a beau-

tiful figure, of sensuous Andalusian blood, in a glorious frame of sky, and tree, and limpid water. The knight being carried to prison, and his appearance in prison, with curious noses through every bar, are rough bits of humour.

In the second volume, the day breaking on the journey of the lean knight and fat squire, is an effect that M. Doré alone knows how to produce on wood. The arrival of the knight at the wedding of Camacho is a scene as full of figures as any of George Cruikshank's revels of the fairies. The foreground is full of humorous by-play. One revel is diabolic. The tables are being cleared: the toying is as undisguised as the quarrelling; musicians are playing their loudest, people are scrambling to every elevated point to obtain a good view; and in the midst rides the knight of the doleful countenance, his lance in rest—a most knightly skeleton! The tail-piece to the chapter is Sancho unhappy that he can eat little more—but wielding a fork still. The scramble at the wedding-feast is full of bits of humour, brought direct from Spain. There is the glow of the South throughout the work. Sancho is a most humorous study. His character is so well marked and kept in view, that we can pick him out from one of the thickest of M. Doré's crowds, as though he were a personal friend.

One word of the engraver of this extraordinary series of drawings. M. Pisan, already well known as a delicate and practised engraver, has achieved a triumph in his rendering of the artist's finest touches. Not a bit the size of a centime has been carelessly executed. The translation adopted by MM. Hachette & Co., who are the publishers of this gift book, is that of M. Louis Viardot.

FINE-ART GOSSIP.—One of the subjects of Mr. Millais's contributions to the Royal Academy Exhibition of next year, will be Aaron and Hur upholding the hands of Moses during the fight of Israel with Amalek in Rephidim: "And Aaron and Hur stayed up his hands, the one on the one side, the other on the other side; and his hands were steady until the going down of the sun. And Joshua discomfited Amalek and his people with the edge of the sword."

Mr. G. G. Scott is to restore Bath Abbey, preserving, we trust, the corrupt, but very curious west front, which is decorated with a representation of Jacob's Dream, angels going up and down ladders, carved on the whole façade.

Mr. E. B. Denison has designed and presented to the parish of St. James, Doncaster, a splendid new bell-turret and spire for the church. This is 13 feet wide at the base and 120 feet high; it has eight deeply-recessed belfry windows, separated by shafts with carved caps, and is altogether a richly-decorated work.

By way of testifying to the services of Mr. Kyd, late Master of the Worcester School of Art, a silver inkstand has been presented to him from the students once under his charge. This is described as having the lid divided into three compartments, the central and largest one containing two seated figures, personifying Science and Art; the other compartments including classical subjects in high-relief. At the angles are swans, grotesquely treated so as to form supports. The sides of the box are filled with classical subjects in low-relief; the ends are decorated with chasing. On opening the external lid three smaller lids are discovered, each inlaid with a china plaque; the central and largest one has upon it an allegorical subject, designed and executed by Mr. Rushton; those at the sides are filled with fruit and flowers, designed and executed by the female students of the Worcester School. The silver is relieved by gilding on some of the ornaments.

Col. W. Burns has presented to the Burns Monument, Calton Hill, Edinburgh, the original model, by Flaxman, of a statue of his father.

Messrs. Hodson & Son, of Portugal Street, send us specimens of their "New Chromographic Process," by which, it is averred, perfect fac-similes of paintings in water-colours and oil can be produced for all the purposes of book-illustration

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in colours, and impressions taken from the printing surfaces, with, comparatively, no limit as to numbers. The process is said to be adaptable to printing by steam or hand power,—100,000 impressions having been taken by the former without any perceptible deterioration in their quality. We have carefully compared the specimens above referred to with the original drawings which they reproduce. Making an allowance for a certain small difference observable between them, which is unquestionably due rather to the artistic than the technical portions of the process of copying, we highly commend the results, and have no doubt that—if such works can really be produced by the chromographic process at such a rate of cost as will allow their being sold with profit at a penny each, as the inventors declare may be done,—they will revolutionize the modern system of book-illustration. The fac-similes before us are so good that not one person in ten could distinguish them from the originals, and even the least perfect of them, a view of an Italian lake, would be an acceptable and pleasant decoration to many a man's sitting-room, and is worthy of a frame and glass. A drawing, by Mr. J. Gilbert, of a village blacksmith at work, is given with great success. The real value of the works produced by processes of this nature depends wholly upon the stress that may, or ought to be laid upon their artistic qualities. Without much of this they can have but a short life; whenever the technical or immediately commercial aspect of a new process is considered before its artistic one, it becomes worthless; first, in Art-value—upon which men too often forget that all its commercial value must ultimately rely, and second, its trade value. The experience of the Berlin copyists is in this respect invaluable. To compete with one another on lower and lower grounds, these persons impoverished their productions, step by step, so that not only are they now out of the pale of Art altogether, but yield very little profit to their producers.

The decoration of the spaces above the altar of Christ Church, Marylebone, has been intrusted to Mr. Cave Thomas. The large lunette, some 25 ft. by 12 ft., is to be filled with a picture of the Angels appearing to the Shepherds.

Of all the oddly-chosen subjects for commemoration by stained glass that we have heard of, one recently selected for the west window of Watford Church is the most striking. This window contains, Adam and Eve, Isaac and Rebekah, Ruth and Boaz, the Marriage of the Virgin, and the Feast of Cana, and is gravely stated to commemorate the Marriage of the Prince of Wales.

The great door of the Capitol, Washington, which has been in hand for several years, has been delivered, and is expected soon to fill its place in the palace of the Federal Legislature. It was designed by Mr. R. Rogers, an American artist of Rome, is of bronze, and its decoration illustrates the history of Columbus. On each of the two valves are four panels, and there is a semi-circular panel, or lunette, over the transom. The first panel represents Columbus before the council at Salamanca; the second, his leaving the Convent of La Rabida; the third, his audience with Ferdinand and Isabella; the fourth, his departure from Palos; the fifth, his meeting the Indians in Hispaniola; the sixth, his entry into Barcelona; the seventh, Columbus in chains, about to be sent back to Spain; the eighth, his death. The lunette contains the landing at San Salvador. There are sixteen niches in the borders of the panels; in each of these is a statuette, representing famous contemporaries of Columbus; between the panels are the heads of historians who have written on the voyages of Columbus, from those of his own time to the present, including Irving and Prescott. At the head of the door is a bust of Columbus. Four statuettes, representing the divisions of the world, are placed on the exterior line of the work.

Messrs. Farebrother, Clark & Lye recently sold the contents of Studley Castle, Warwickshire, comprising ancient furniture, pictures, china, &c. The sale lasted seven days. Amongst the works of Art were the following—Reynolds: Portrait of

George the Fourth when Prince of Wales, three-quarter, 210 guineas (Lord Clermont).—Portrait of a Lady, profile, wearing a black lace shawl, 230 gns. (Baron Rothschild).—Portrait of a Lady, full face, wearing a white lace shawl, 125 gns. (Lord Clermont).—the companion, a Lady in a light mantle, 210 gns. (same).—Gainsborough, Cabinet Landscape, Peasants and Cattle, 111 gns. (Davis).—Fyt, A dead Heron, Hawk, Rabbits, &c., with Spaniel Dog, 105 gns. (Annot).—Desportes, Dog watching a dead Hare and Game, and the companion, Dog watching a dead Hare and Pheasants, 102 gns. (Griffiths).

MUSIC AND THE DRAMA

MADAME LIND-GOLDSCHMIDT.—EXETER HALL.—TUESDAY EVENING NEXT, January 5, at Eight o'clock. In Aid of the Funds of the FRIEND of the CLERGY CORPORATION. Grand Performance of THE MESSIAH. Principal Vocalists: Madame Lind-Goldschmidt, Madame Sainton-Dolby, Mr. Wilbye Cooper, and Mr. W. H. Weiss: Band and Chorus of 200 performers. Conductor, Mr. Otto Goldschmidt.—Tickets, 7s., 10s., 6d., and 1 Guinea; Mitchell's Royal Library 33, Old Bond Street, W.

CHRISTMAS PIECES.

THE world is not yet old enough—thank heaven!—for theatres to attempt to get on without Pantomimes or Burlesques in the Christmas season. Two exceptions, however, occur this year; the Lyceum and the Olympic, which let Boxing Night slip by without supplying the public with either. At the first, 'Bel Demonio' is merely preceded by a new farce, and the second defers a new piece, said to be in preparation, for several nights. The rest of the theatres pursue the ancient custom, and submit to the Lord of Misrule as the legitimate potentate of the time.

DRURY LANE, as usual, resorts to Mr. E. L. Blanchard for a pantomime, the title of which is, 'Harlequin Sindbad the Sailor; or, the Great Roc of the Diamond Valley, and the Seven Wonders of the World.' The literary merits of this pantomime are considerable; but its main dependence rests on the scenery, by Mr. William Beverley, which is painted with exquisite effect. The scene representing the Source of the Nile by moonlight is remarkably, we might say, poetically beautiful; and the transformation scene, designated the Flower Land of the Eastern Magi, presents a series of evolutions truly magnificent. There is a double company of pantomimists: Clowns, Messrs. Harry Boleno and C. Lauri; Pantaloon, Mr. W. A. Barnes and Mr. J. Morris; Harlequins, Mr. J. Cornack and Mr. S. Saville; and Columbine, Madame Boleno and the Misses Gunniss. The final scene, a very good one, shows the National Monument to Shakespeare—that is to be.

COVENT GARDEN.—The pantomime here is by Mr. H. J. Byron, and entitled, 'Harlequin St. George and the Dragon.' The scenery is highly artistic, and painted under the direction of Mr. T. Grieve. A single company of pantomimists suffices: Clown, Mr. Harry Payne; Pantaloon, Mr. Paul Herring; Harlequin, Mr. Frederick Payne; and Columbine, Mdle. Esther.

THE HAYMARKET prefers an extravaganza, entitled, 'King Arthur; or, the Days and Knights of the Round Table.' The text, like the title of this piece, serves for the vehicle of Mr. William Brough's puns, which take a wide range of subject and licence. The scenery, painted by Mr. O'Connor, is superb.

THE PRINCESS'S.—Here again we have a pantomime, of an old-fashioned sort, and by an old hand, Mr. T. L. Greenwood, late of Sadler's Wells. It is a *mélange*, and entitled, 'Harlequin and Little Tom Tucker; or, the Fine Lady of Banbury Cross, and the Old Woman who lived in a Shoe, and had so many Children she did not know what to do.' The scenery, painted by Mr. F. Lloyd, is brilliant and effective. The pantomimists are: Mr. Arthur Leclercq, Harlequin; Mr. H. Naylor, Pantaloon; Miss Caroline Adams, Columbine; and Mr. Charles Leclercq and Mr. and Master Huline, 'Two Clowns and a Half.'

THE STRAND.—Mr. Byron presides at this theatre, and has placed on the stage a classical extravaganza, entitled, 'Orpheus and Eurydice,' in which Miss Marie Wilton and Miss Ada Swanborough are especially attractive. The scenery, by Mr.

Fenton, is gorgeous, and in good taste; the final scene, presenting a golden temple, with Apollo in the Chariot of the Sun—the horses shown in movement and surrounded by attendants—is truly magnificent.

THE ST. JAMES'S, now under the direction of Mr. Benjamin Webster, presented a *Revue*, written by Mr. Byron, with a long title, namely, 'Eighteen Hundred and Sixty Three; or, the Sensations of the Past Season, with a Shameful Revelation of Lady Somebody's Secret.' The great features of the piece are Mr. Toole and Mr. Paul Bedford, who, as Robert Audley and George Tallboys, provoked merriment by their caricature presentations of two familiar characters. In the closing scene some attempt at display is made, which brought the curtain down with applause; but the general texture of the piece indicates haste, for which, indeed, Mr. Webster apologized, the theatre not having been in his hands more than a week.

THE NEW ADELPHI also depended on a piece by Mr. Byron—a burlesque fairy drama, derived from one of the stories of the Countess D'Anolis, and entitled 'The Lady Belle-Belle; or, Fortunio and his Seven Magic Men.' Here the author is at home. The dialogue abounds with puns, and the action is assisted with some good scenery.

SADLER'S WELLS has a good pantomime, written by Mr. F. Cheetham, and entitled 'The Prince of the Peaceful Islands; or, Harlequin and the Magic Pearl, the Centaur and the Fairy Amazon.' The scenery, which is clever and dazzling, does credit to the talents of Mr. James, an artist to whom this house has been indebted for many picturesque sets.

ASTLEY'S, now under the rule of Mr. E. T. Smith, is likely to be a success. The pantomime, which has been provided by Mr. Francisco Frost, is happy in its subject, which is judiciously treated. It is entitled 'Harlequin and Friar Bacon; or, Great Grim John of Gaunt, and the Enchanted Lance of Robin Goodfellow.' *Geoffrey Chaucer* is one of the characters, and its great incident is the procession of the Canterbury Pilgrims on horseback, with a capital view of the Tabard Inn. The scenery, by Mr. A. Calcott, Mr. Yates and others, is good, and the transformation scene, aided by real water, is splendid.

THE SURREY pantomime corresponds to expectation, and is entitled 'Old King Cole, and the Frog that would a Wooing go; or, Ride a Cock-horse to Banbury Cross.' These elements are skilfully blended, and the scenery, by Mr. Brew, is capitally painted. The transformation scene is indescribably elaborate and dazlingly effective.

AT THE CITY OF LONDON, Mr. Nelson Lee has selected for his subject 'Dame Trot and the Comical Cat'; at the STANDARD the pantomime is entitled 'Prince and Lion King; or, Harlequin and the Invisible Cap'; at the VICTORIA, 'Giselle and the Phantom Night-Dancers; or, Harlequin and the Genius of Discord'; at the MARYLEBONE, 'Jolly King Christmas; or, Harlequin Jack Frost, the Giant, the Beanstalk, and the Little Fays'; at the GRECIAN, 'Harlequin Robinson Crusoe and his Man Friday; or, the Magic Talisman of the Deep Sea Caves'; and at the PAVILION, 'Whittington and his Wonderful Cat.'

MUSICAL AND DRAMATIC GOSSIP.—Our English new year opens prosperously and merrily, so far as concert-rooms and theatres are concerned, but so long as the holiday's King Pantomime is in the ascendant no remarkable novelty is to be looked for.—Within the week, Mr. Martin's Society has been performing 'The Creation' at Exeter Hall.—For Monday next, Miss L. Pyne and Mr. Harrison promise an operetta by Messrs. Maddison, Morton and Lévy, 'Fanchette,' to be played before the pantomime.—The charitable performance of 'The Messiah,' organized by Madame and Herr Otto Goldschmidt, will take place on Tuesday.—A new Cantata, by M. Meyer Lutz, of which we may have more to say, has been given at the Oxford.—The same composer has written the music of 'Cousin Kate,' a chamber opera, in which Mr. and Mrs. Eliot Galer are appearing at the Polygraphic Hall.—The next Oratorio, by the Sacred Harmonic

Society, will be performed on the 15th.—The *Popular Concerts* will not resume their operations till the 25th, on which occasion MM. Vieuxtemps and Halle are to play.

Among other curiosities of the time (from which ever point of view it be regarded) is the fact that the main portion of M. Gounod's 'Cecilian Mass' was performed at the Protestant Church of St. Andrews, Wells Street, at a Midnight Service on Christmas Eve.

The Westmoreland Scholarship in the Royal Academy of Music, the foundation of which was announced the other day, has this year been gained by Miss Edith Wynne.

A Correspondent begs to ask, whether the 'Volume of Songs, in four and three parts, the words by English Versifiers, and the Music by Composers of the Time of King Henry the Eighth, intitled 'Bassus,' sold at a high price not long ago by Messrs. Sotheby & Wilkinson (*vide Athen.* No. 1886) can be complete, or is only the bass part of a set of three and four part songs, "recollecting, as he does, that by a whimsical misapprehension of musical terms, a similar transaction took place some years ago, by which the happy purchaser became possessor of a single part—otherwise one-fourth of an entire work."

A 'History of the Violin,' by Messrs. Sandys and Forster (Smith), has just appeared, of which we shall shortly give some account in detail.

A translation of Signor Verdi's 'Rigoletto,' with Mlle. de Maesen as heroine, and MM. Montjauze and Ismael in the principal parts, is said to have been entirely successful at the Théâtre Lyrique. Before this time the first representations of the revival of 'Moïse,' at the Grand Opéra, and of M. Auber's 'Fiancée du Roi de Garbe' at the Opéra Comique should have taken place.

It appears as if the high pretensions of Mlle. Carlotta Patti, or her managers, will preclude her being heard in Paris: it is amusing to read this absence, in some quarters, represented as a case of delicate unwillingness to interfere with the triumphs of her sister, who is shortly expected to return to the Italian Opera there,—a delicacy not shown in London, at all events.—The time of Signor Fraschini,—the only artist who has, as yet, produced the slightest real sensation at that difficult-to-manage theatre,—is "up," and he has gone to Madrid, to be replaced, in the Salle Ventadour, by Signor Mario.

The Winter Season of San Carlo, Naples, was to open with 'Guillaume Tell.'—That excellent baritone and real artist, Signor Coletti, has retired from the stage.—The journals say that a young English lady, who travels as Signora Lanari, has been singing successfully at Florence.

An opera, by Herr Langerts, on Uhland's admirable ballad of 'The Singer's Curse,' was produced at Coburg with the utmost success (say the journals), on the anniversary of the birthday of the Grand-Duchess.—A young composer, Herr Zollner, is named, a stringed quartett by whom was the other day introduced by the Hellmesberger Quartett at Vienna.—Herr Wagner, in default of power to bring out his operas, seems to be travelling about Germany, giving concerts, after the fashion of that commented on by a Correspondent not long ago.

M. Georges Hainl, recently brought up to Paris from Lyons, to conduct the orchestra of the Grand Opéra, has been appointed, also, M. Tilmant's successor, as conductor of the Conservatoire concerts.

A collection of Christmas Carols belonging to Lorraine is advertised in the *Gazette Musicale* as having been just published at Nancy. This should be worth looking after, by all who care for French national music.

Mlle. Duverger will shortly appear, as *Juliet*, at the instance of Mr. Webster, who has taken the St. James's Theatre.

M. Jules Janin writes in terms of praise concerning the new comedy by M. Jules Sandeau, 'La Maison de Penarvon,' just produced at the Théâtre Français.—M. Léon Halévy's translation of the 'Electra' of Sophocles, has been given at the Odéon Theatre.

Two deaths of veterans belonging to our musical world have to be recorded. The first is that of M.

Begrez who, many years ago, sang creditably as a tenor at the Italian Opera in London, afterwards at concerts; who by these occupations and teaching, realized a competence here, and since his retirement has been one of the best known figures moving "about town,"—a complacent, amiable man, who has attested his love for his profession, by leaving 1,000*l.* to the Royal Society of Musicians.—The second was an artist of a totally different quality, Mr. C. Godfrey, the well known band-master of the Coldstream Guards, who died, aged seventy-three years, having spent sixty-four of these "in the service." More usefully or honourably spent, the years could not have been. Mr. Godfrey, in his own department, was skilled and efficient—a man who gained the respect of everyone, and lived to enjoy the merited reward of his labours in seeing the establishment of many of his family in positions of trust and authority similar to his own.

MISCELLANEA

The Composition of Light.—In a communication of mine which appeared in the *Athenæum* of November 7th, I objected to Mr. Field's analysis of Light, on the ground of its wide difference from those of previous writers of authority in optical science. Mr. Field considers that he has proved by experiment that white light is composed of three rays of yellow, five of red, and eight of blue; a result which neither accords with the conclusion of Newton, who was led to believe that white light consists of as many as seven different colours, nor with that of Wollaston, who rejected three and thus reduced Newton's number of seven to four. While there is this agreement between Mr. Field's theory and that advanced by Brewster in his 'New Analysis of Light,' that each gives the same three constituent colours of yellow, red, and blue, there is this important difference, that while the former gives a numerical value to the colours, the latter declares himself unable to measure their quantity by any experimental means within his power. I showed that so far the weight of authority was against Mr. Field's view, and that his estimate of the component elements of light was altogether unrecognized by science. When I learned the conclusion to which Mr. Field had been conducted by his experiment I was unwilling to reject it simply on the ground of its difference from previous theories of light. On the contrary, I saw that if the quantity of the three colours could be ascertained, a signal proof would be obtained of the truth of Brewster's theory that the solar spectrum consists of three spectra of equal lengths but varying intensities. Nor would it have been only a proof of a theory; it would itself have been a new fact and original discovery of no common interest. In order to test the value of the experiment, I repeated it, and tried various modifications of it, but failed to arrive at the conclusion that white light is made up of elements of yellow, red, and blue, in the proportion assigned by Mr. Field. Neither his device of transmitting a sunbeam through three prisms filled with coloured fluids nor his rough and simple plan of mixing together coloured powders or liquids is worth anything; for as it is impossible to get substances to work with whose colours are homogeneous, it is a mistake to draw conclusions from experiments made with these substances as if their colours were truly homogeneous. Having recently laid the result of my unsuccessful repetition of Mr. Field's experiment before Sir David Brewster, I received the following statement of opinion, which has been too hastily adopted in several quarters:—"Had he (Mr. Field) been able to obtain a homogeneous yellow, red, and blue, the experiment would have had some meaning, though even then it would not have been applicable to the colours of the spectrum. As it stands it is simply ridiculous. There is no yellow fluid that does not contain, when analyzed by the prism, red, green, and blue light. In like manner his red and blue fluids may have contained rays of different colours, so that he obtained his white light by combining compound colours, which have

no relation whatever to those of the spectrum. We may have a dozen of yellow fluids and solids, the yellow of each of which is composed of different colours, and the same may be said of red and blue fluids. In hundreds of experiments which I have made on natural and artificial bodies, I never saw a homogeneous scarlet red, and never a yellow without a nucleus of red light." After this opinion, and the reasons given for holding it, it will hardly be thought that Mr. Field's conclusion respecting the composition of light is of any value; nor will it be thought that such a conclusion is safely to be trusted as a basis on which to build up a theory of Decorative Colouring, as has been done in the writings of Mr. Owen Jones and in the manual of Mr. Redgrave. Within the last few years the science of optics has made remarkable advances. M. Foucault admits a sunbeam into a darkened room, and by means of cunningly arranged lenses and reflectors he measures the speed of light, and asserts that the present estimate of the earth's distance from the sun is at fault, and proposes a new measurement, which, if accepted, will change the stereotyped calculations of astronomy. By the recently applied method of spectrum analysis the physical difference in artificial flames can be determined with a degree of refinement hitherto unparalleled, and the same severe test has been applied to discover whether the feeble light which emanates from the vastly remote fixed stars be, in any two instances, identical. In course of time the complex problem of the composition of light may yield to some method of optical analysis. But as yet the problem is unsolved; and the experiment of Mr. Field does not appear to bring it any nearer to a solution. JAMES M. MENZIES.

St. John's Wood.

Statues in St. Paul's.—It generally happens that statues get positions in St. Paul's where they cannot be seen to advantage; their faces are often turned away from the light, and they stand in places so dim, as to lose all that the carvers relied on from the effect of light and shade. The uninteresting character of modern sculpture—alleged to be due to the difficulty of dealing with modern costume, but rather arising from unceasing attempts to impart a classic motive to that with which it will not harmonize—becomes doubly apparent, when its examples are situated as the lately-placed statues in St. Paul's. The last arrival in this Cathedral is Mr. Noble's statue of Mount Stuart Elphinstone. Both in character and position this work suffers in the way we have indicated. The figure holds the indispensable scroll and pen; the equally indispensable cloak falls over the shoulders in drapery of quasi-antique character. The coat and trousers—the arrangement of which is the problem set before modern artists—failure in solving which should hardly be tolerated—lack freedom and spirit of treatment, mainly because an effort has been made to show muscular development where it is not naturally perceptible. The face has the look of a likeness, but, being turned away from the light, much of its execution is indiscernible.

Church of Torcello.—A Correspondent of the *Builder* describes the present condition of the famous and beautiful basilica at Torcello, Venice, as a melancholy one. The Austrian government, it is averred, about four years ago commissioned a mosaicist to restore the invaluable and almost unique mosaic representing the Resurrection and Day of Judgment at the west end of this building, "a process which he understood, as restorers are wont, to be best accomplished by ripping off the old mosaic by wholesale, and substituting his modern antique in its place. The result was, as may be guessed, impending ruin of perhaps the whole." But the government, discovering that the process was taking this unfortunate form, and that the ancient work, sound as well as time-worn, was being removed, stopped the business, and, it is said, incarcerated the operator. From that time to this the mosaic has remained untouched; it is bulging, tattered, falling and threatening destruction.

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